VOGUE

INCORPORATING VANITY FAIR

American Fashion Openings
Shopping for All Incomes

SEPTEMBER 15, 1940

PRICE 35 CENTS

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Photo—Louise Dahl-Wolfe *Necklace—Paul Flato*

An American Original designed by Nettie Rosenstein of a Crown Tested Rayon Fabric

As seen at Bonwit Teller, New York; Neiman-Marcus, Dallas

VELVET SIREN. The famous American weavers of velvet, CHENEY, do this stiffened silk pile velvet (cotton back) with the skill and beauty of the great looms at Lyons. Rich, lustrous looking, it has the sheen and handle of a portrait fabric. Done here in a supper costume with a brand-new look . . stalk-slender with a long tunic apron. Black in misses' sizes, 95.00 Misses' Gown Salon–Sixth Floor

BONWIT TELLER • FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK

You will find some of the most flawless "English Complexions" in the world at this famous Virginia resort. Exquisite young American women . . . brought up in the Yardley tradition of *natural* loveliness.

The very youngest visitors will require only the most fundamental Yardley beauty aids. Start with Yardley's English Lavender Soap . . . the luxury soap of the world. The deliciously creamy lather leaves your skin feeling radiantly refreshed. The single tablet **35c**

Then use Yardley's "English Complexion" Cream at least once a day. Its benign touch is youth itself, and its use will help keep the skin smooth and soft. Perfect for cleansing. A powder base, too, **$1**

You may purchase these famous Yardley aids to complexion loveliness at any fine drug and department store. And at Yardley, 620 Fifth Avenue, New York City. Write to this address for our book, "Beauty Secrets from Bond Street." Quite free.

● *As one gets away from the debutante age, one should cleanse with Yardley's luxuriously smooth Cleansing Cream,* **$1** . . . . *refresh the skin with Yardley's mild Toning Lotion,* **85c** . . . . *and combat dryness with Yardley's rich texture Night Cream,* **$1**

Yardley

YARDLEY PRODUCTS FOR AMERICA ARE CREATED IN ENGLAND AND FINISHED IN THE U. S. A. FROM THE ORIGINAL ENGLISH FORMULAE, COMBINING IMPORTED AND DOMESTIC INGREDIENTS

Vogue
September 15th, 1940

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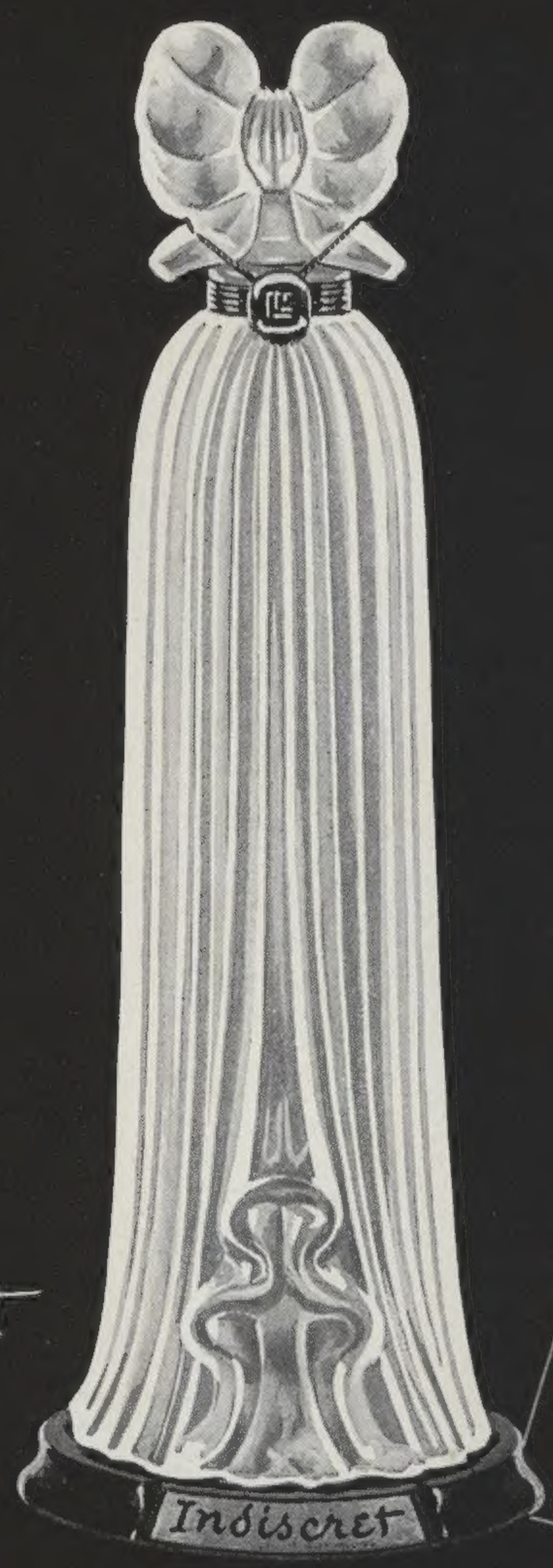
Vol. 96, No. 6
Whole No. 1636

GRAY-O'REILLY

Only at Jay Thorpe and nowhere else in the world will you find this divinely slim black velvet dinner suit with ethereal blouse. Created by our top designer, Wilson Folmar, for our collection of Ready-to-Wear Originals.

FIFTY-SEVENTH STREET WEST, NEW YORK



PARFUM

Indiscret

LUCIEN LELONG

...with its sumptuous flattery 'round you like an ermine cloak... *go forth to conquer !*

VON MIKLOS

American Fashions in the best French tradition

Henri Bendel
10 WEST 57
NEW YORK

Linda Taylor
announces the opening of
The Designers' Shop
VERA JACOBS
FRITZIE HANNAH
WILL SAUNDERS
BERTHA ALTHOLZ
FRANCES TROY STIX

VERA HOST

PAT WARREN

ZELMA GOLDEN

KAREN STARK

CHARLES COOPER

A new kind of dress shop — a new American effort — featuring 10 of the most successful professional designers in the American fashion field who will create exclusive dresses for Lord & Taylor

Revolutionary — this shop where the variety of designing talents enables you to discover — and adopt — the designer most gifted at dramatizing your own individuality. Where the constant inflow of new ideas offers a fresh and brilliant selection. Where you can wear with pride the label of an American designer. Our introductory collection centers around THE BOUND HIPLINE and THE ELONGATED SILHOUETTE, which we predict will be the outstanding silhouettes of autumn, and which each of our ten designers has interpreted with his or her own special flair. We invite you to see our collection, and to enjoy the many delightful new personal services of THE DESIGNERS' SHOP (dresses, sizes 10 to 20), on the Third Floor

Lord & Taylor

wear

America's leading fashion label

SCALLAWAG $10

DOBBS

Backed by years of established fashion leadership . . . DOBBS hats are first choice with the smartest women of America today. Here are two . . . so perfect with your new Fall clothes . . . so beautifully fashioned . . . you just know they wear the famous DOBBS label. Black and new autumn colors . . . DOBBS-sized to your head.

FIVE HUNDRED $7.50

DOBBS

PARK AVENUE • FIFTH AVENUE
NEW YORK

DOBBS "GOLDEN EIGHTEEN" STYLE LEADERS
AT EVERY LOCAL DOBBS DISTRIBUTOR

George Platt Lynes

Spotted for success . . . Somali leopard is our top designers' pet this season. Used here discreetly in a sleek yoke, and repeated in the muff bag and cuff hat. Beautifully cut jacket over a slim dress with matching rich black wool skirt and acetate crepe top, $175. Single jewel from one of the brightest costume collections we've ever shown.

Marshall Field & Company

CHICAGO

Any reds you wear together must harmonize. No two ways about it. And who but Revlon can assure you harmonizing lips and fingertips, by bringing you the perfect lipstick to wear with high-fashion Revlon nail enamel shades! Revlon Lipsticks are tops, too. Smooth. Non-drying. Really stay on. Get yours today! $1.00

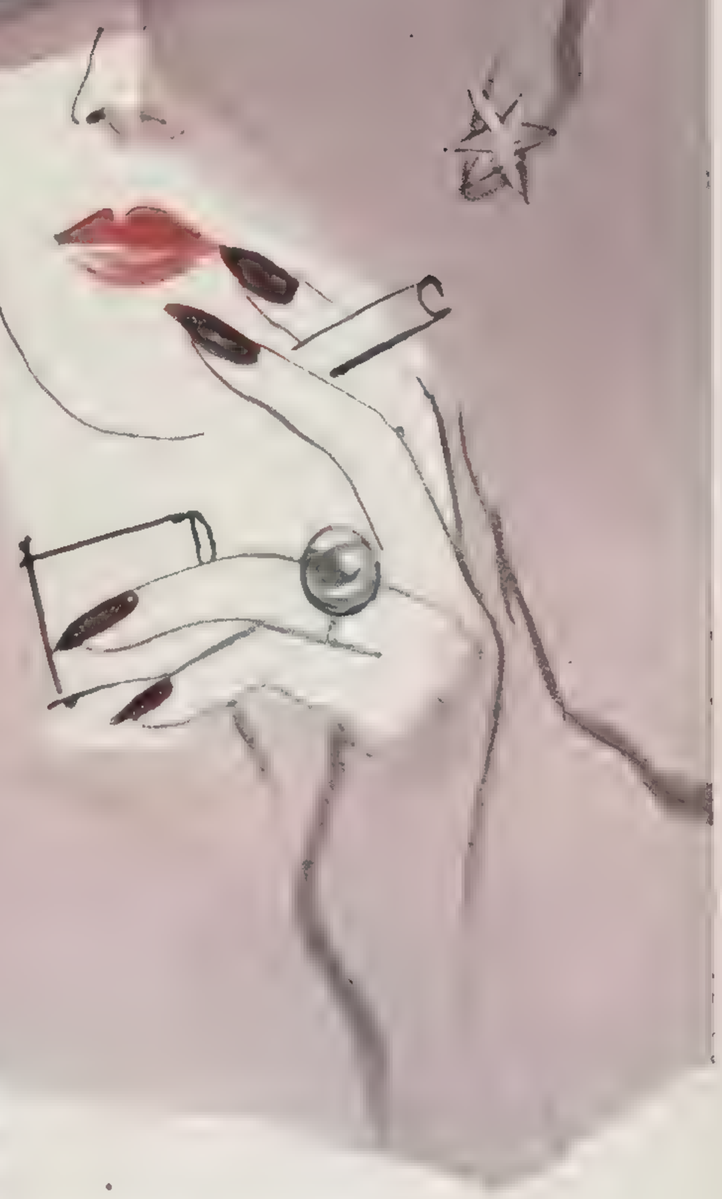
STOP PRESS NEWS! Revlon's CHEEK STICK . . . cream rouge in stick form to go with your Revlon lips and fingertips! $1.00

RIGHT! Lips and fingertips must always harmonize

No two ways about it!

WRONG!

Lips and fingertips must never clash



No two ways about it. Orange-red lips that scream at pink-red nails mar your chic. Wear Revlon Lipstick with your Revlon Nail Enamel . . . Red Punch or Jueltone Lipstick, with Red Punch or Jueltone fingertips. Whatever your pet Revlon nail enamel shade, there's a perfectly harmonizing Revlon Lipstick to go with it!

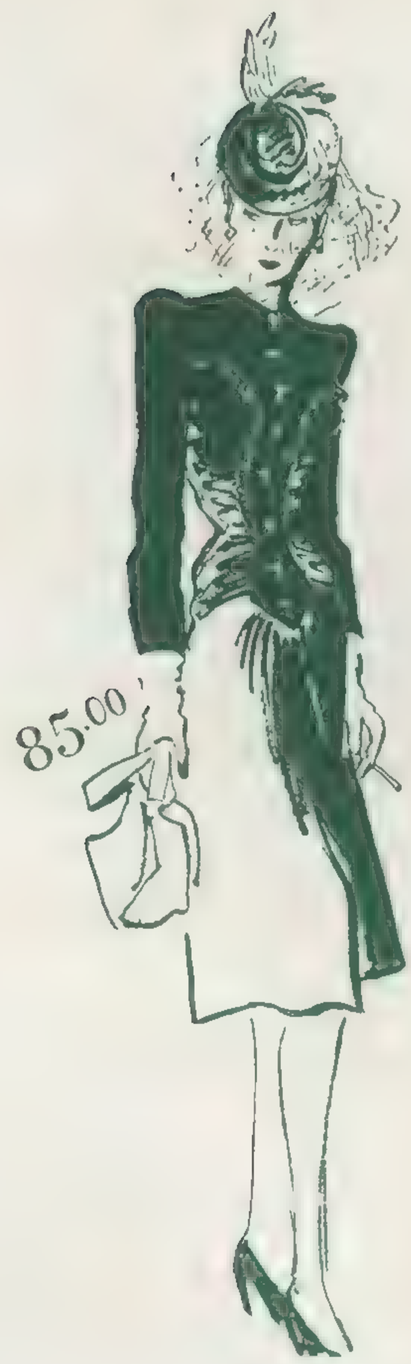
Revlon

FOR HARMONIZING LIPS AND FINGERTIPS

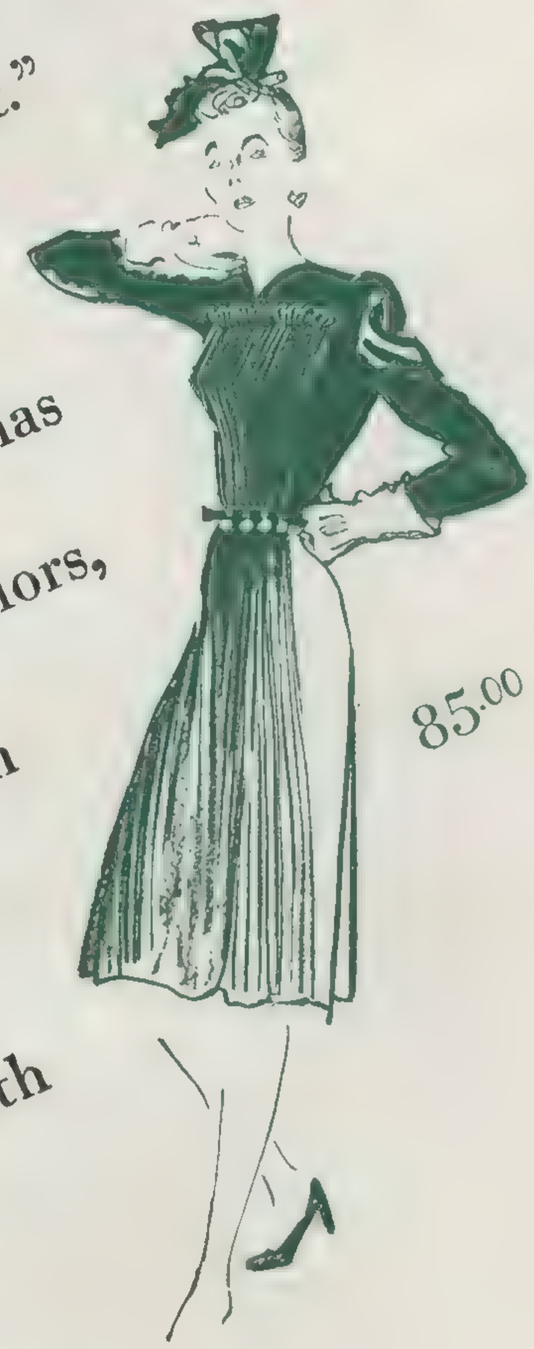
After six . . . dinner dress and jacket . . . 110.

I. Magnin & Co.

CALIFORNIA—SEATTLE



You know you never look so elegant as when you appear in the dead of winter in those light, bloomy colors, under your furs. "Yes, but heavens, one wearing and they have to go to the cleaners" you say ruefully. "And those dresses are never the same somehow, after that."



***You're quite right. Unless they're silk!

***Which is why, this Fall, Saks Fifth Avenue has done you dresses in these light luxurious colors, not of capricious *ersatz* fabrics, but in rich and constant silk, which you may send to the cleaners till the cows come home, with nary a qualm. These are Saks Fifth Avenue's own dull, drapey weaves ... tranquil, linear dresses of pinky taupe ... silvery green ... ash-gold ... misted blue ... that

make

your skin look wonder-

fully creamy, your presence elegant,

feminine, exquisite. This is the kind of fine silk dress

that our fastidious individualists cherish the most

and, we regret to say, have been unable to find anywhere

these last few years. Now, however, you may pick from

dozens of these live and lovely silks, at Saks Fifth

Avenue...dresses full of grace and

endearing detail...keyed to sable.

85.00

toned furs and dark polished

leather to be your best beloveds day-long

and winter-long. Don't forget this, if you're

on a budget: because they're silk,

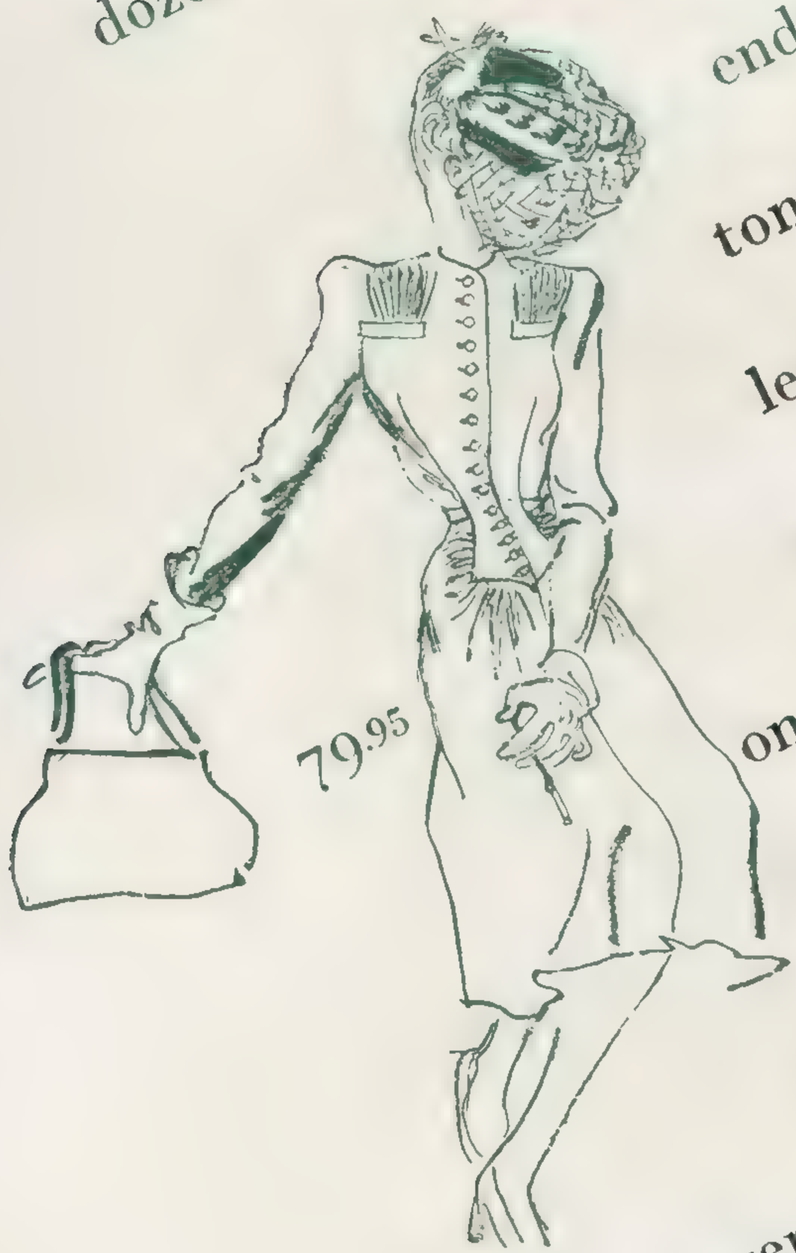
they'll out-wear, out-clean

three cheaper dresses: be,

whatever their cost, the most economical

gowns in your closet.

Fifth Floor



79.95

69.95

MAUREEN

VALENCIA

PENCIL SKIRTS POINT STRAIGHT TO YOUR *Ankles*

PAGAN

CABANA

Pare down your ankles, mold your insteps. They'll get peered at, plenty. So tuck them into Walk-Over's lean, lithe "Ankle-Slim" suedes. (They'll look as cleanly whittled as your new skirts.) Glove-fit, girdle-action, and not an extra gram of weight lurking anywhere! Soft in the toe, flexible as a pretty smile, "Ankle-Slim" suedes are your very next pair of shoes.

Walk-Over ANKLE-SLIM SUEDES

AERO

VALENCIA molds the instep with stretchable suede. Black, with lipstick red platform, heel, and bow.

MAUREEN, a slim tie, flatters with its new D'Orsay slash. Imported black suede, with patent leather.

PAGAN snares the eye with Java ring lizard fore and aft. Fine black suede, with stretchable instep.

CABANA clings with its elasticized instep, comforts with its famous Half-hite heel. Soft imported black suede.

AERO, a new D'Orsay, hugs your instep lightly. Elasticized, perforated vamp. Sleek black suede.

At fine shops everywhere. Custom grade Walk-Overs, $8.75 to $10.95. Cameo styles, $6.95, $7.75. Higher west. Geo. E. Keith Company, Brockton, Mass.

For Clothes that can be worn *any*where with complete assurance...Hockanum has created an outstanding collection of Woolens. As in the pumpkin-colored suit and purple dress of mossy crepe, and in the taupe coat of soft smooth wool, these fine fabrics again give talented designers inspiration for many of their most important costumes. Coats, suits and dresses, including those sketched, are on sale in good shops everywhere...and certain stores also sell Hockanum Woolens by the yard. For the name of the nearest one, write to J. P. Stevens & Co., Inc., Empire State Building, New York.

HOCKANUM
Woolens

Hockanum Mills, Rockville, Conn. • Founded 1809 • Division of M. T. Stevens & Sons Co., No. Andover, Mass. • J. P. Stevens & Co., Inc., Empire State Bldg., New York, Selling Agents

DU BARRY PROGRAM OF

Winning Colors for Fall

Red Flare

Staccato-red lipstick, dramatic as flame! Especially good with

Black with *bright contrasts*, this year's "fashion first."

Grey—the natural greys, dark gun-metal or eel grey.

Special Rachel Powder is the subtle companion-shade to DuBarry Red Flare. Has a warm, flattering glow.

Crimson

True-red lipstick without a hint of blue. Especially good with

Browns—beige, cocoa, all the newly-chic browns.

Greens—the season's blue-greens, yellow-greens, dark evergreens.

Champagne Beige Powder is light and delicate in tone. Harmonizes beautifully with DuBarry Crimson.

Cherry

Dark wine-red lipstick—ultra-smart for fall. Especially good with

Blues—new grey-blues, light, medium and navy.

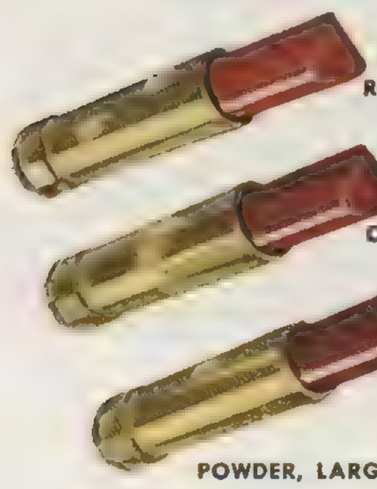
Autumn Reds—the wines, russets, dark red-browns.

Rose Beige Powder, to blend with DuBarry Cherry. A deep, suave shade with not a trace of harshness.

DuBARRY ROUGES, TOO, IN RED FLARE, CRIMSON, CHERRY.

Photographed at Belmont Park . . . Clothes, Saks Fifth Avenue . . . Her lipstick, DuBarry Crimson

DuBARRY LIPSTICKS 1.00

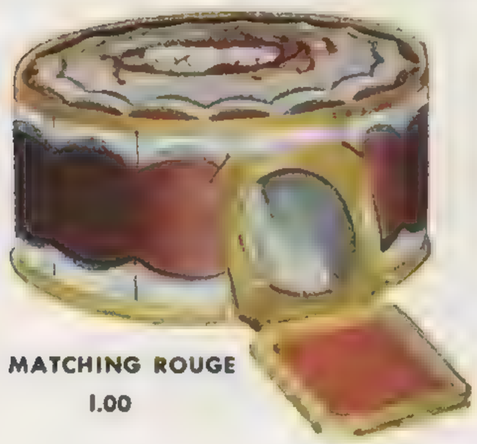


RED FLARE

CRIMSON

CHERRY

POWDER, LARGE BOX 2.00



MATCHING ROUGE 1.00

There's high fashion news in the leading fall colors . . . high fashion, too, in the sure flattery of DuBarry lipstick shades that brilliantly complement these smart costume colors.

For, no matter what color you decide to wear this fall, there's a DuBarry shade to give it just the right emphasis—and at the same time, beguilingly play up your own skin tones!

Ask the DuBarry Beauty Advisor at any of the better cosmetic counters to show you these lovely DuBarry Lipsticks—Cherry, Crimson, Red Flare—their matching rouges, and the face powders we suggest to go with them. You will find DuBarry Lipsticks easy-spreading, long-lasting; DuBarry Rouges flattering and natural; DuBarry Face Powders smooth, clinging, gossamer-light!

DU BARRY *Beauty Preparations*

Featured in the Hudnut Salon, 693 Fifth Avenue and at better cosmetic counters.

beaver brown, subtle new shade as lovely in Myers wool as in the silvery sheared beaver which inspired it. Masterly tailoring here . . . in the dolman cut of the coat, in the sleek long lines of the jacket. Dark brown silk and cotton velvet accents the collar, yellow stripes brighten the brown like golden streaks of light. Suit and coat, 12 to 20, each 69.95. third floor

FIFTH AVENUE **B. ALTMAN & CO.** NEW YORK

COPR. 1940 by Andrew Geller.

Jessie Franklin Turner

410 PARK AVE. at 55th St. NEW YORK

PORTRAITS OF FASHION

by Flexees

"Dieting?
Not I, darling! It's my new Grecian Flexees!"

"Actually, I haven't lost a pound! But I *have* found a corsetiere who knows how to fit me! She says that I've the Grecian type of figure . . . that's the average type, you know . . . nice proportions, but they needed streamlining before I could pour myself into this new silhouette. This Flexees I'm wearing molds so perfectly that I *do* look inches slimmer . . . and I never felt so comfortable in all my life."

FLEXEES • 417 FIFTH AVENUE, NEW YORK • TORONTO • LONDON

Flexees 7 Basic Figure Types are Grecian, Renaissance, Parisienne, Egyptian, Empire, Moyen Age, Debutante. *Which are you?* Ask at your favorite store . . . now!

THE WORLD'S LOVELIEST FOUNDATIONS

Girdles and Combinations $5 to $15

Neiman-Marcus
DALLAS
presents Paradise Fox
innovation among furs
in this distinguished
restaurant costume
HORST

You told us you wanted KIDSKIN SHOES*

Vogue SELECTS seventeen examples of kidskin shoes for four different occasions.

★ ★ ★

Every one of these Vogue selections available in your favorite shop . . . every one typical of hundreds of lovely new Fall models. You've asked over and over again "Where can we find really smart, wearable kidskin shoes . . . for shopping, town, dress-up and all day wear?" Here is your answer. If your own shop cannot supply you, write and we will tell you where to find them.

* Thousands of women in every section of the country were interviewed recently by an independent research organization on what kind of shoes they preferred. 65.1% expressed a positive preference for kidskin, but regretted they could not find the types and styles they really wanted.

(Advertisement)

Mrs. Richardson Smith in a Stein & Blaine original with black jet flashing darkly on dull black wool. Pompadour-cap of black silk velvet.

Stein & Blaine
13-15 West 57th Street, New York

AT MEADOW BROOK . . . HIGH GOAL POLO

again draws the smart social crowd. You'll score in this spectator dress created by Belana in William Rose's Crepe Malletta, woven with Enka Rayon. Championship designing in the new straighter silhouette and exciting cuffs and pockets. $50.00 at Lord & Taylor

fashion approved
ENKA RAYON
206 Madison Ave., New York

This Enka Fashion Approved Tag is the symbol of verified quality and approved fashion

Presenting the
New Cannon
DECOR-AIDER
Towels
to inspire color-schemers—
to intrigue dream-designers—
and to give new luxury for little money
TURN THE PAGE TO SEE HOW IT'S DONE!

New Cannon DECOR-AIDER Towels

MAKE DREAM BATHROOMS COME TRUE!

Dream bathrooms within your easy reach. Dream colors, and designs, in the new Cannon Decor-Aider Towels create entirely new bathroom effects! Bathe in a garden—splash in eternal sunlight—spread yourself in the endless luxury of a new-found spaciousness!

For these brilliant Cannon Decor-Aider Towels are designed to push walls back (or pull them in)—to let the sunshine into shadowed corners—in fact, to turn old bathrooms into new!

And you can do it all in one quick trip to your favorite store! Mix, match, and scheme to your heart's content among thick-looped ever-thirsty Cannon towels—famous for absorbency, for luxurious softness, for *lasting loveliness.* You can afford to bring them home in armfuls . . . because Cannon makes so many towels (in the world's largest towel mills) they can give you wider variety and better value all the way from 25c to $2. . . . Cannon Mills, Inc., New York City.

ROOM-REVIVE
needs a dash
charm. Did you i
Tone it down w
A too-plain wall, or o
"Glamorize" with Cann
florals with a han
will think of
magnificent arr

ROOM-BRIGHTENERS! Bring in the sun—with fresh, clear-toned, thirsty Cannon Decor-Aider Towels! Build yourself a permanent spring sunrise in a cold, north-lighted bathroom with Cannon's smart new Turquoise. Chase shadows from an inside wall with Peach, Maize, Jade. Or with dazzling White, with ripe red cherries. There's a warm, sweet year-round spring woven in the depths of these Cannon towels!

ROOM-STRETCHERS! Lack of breathing space, our common American complaint, seems to vanish with a treatment of new action-loving, long-wearing Cannon Decor-Aider Towels! Push back crowding walls with Cannon's smart dusty shades (Rose, Azure, Jade). "Lift" a low ceiling with low-placed rods of Cannon towels in solid tones . . . Dubonnet Peach. Cannon's deep, self-striped, satiny borders, and trim tailored ones help "reshape" your walls.

I Perhaps your bathroom simply
f Cannon towel Decor-Aider
erit a boldly patterned paper?
h Cannon solid tones and textures.
not-quite-the-right-color?
's inspiring new reversible textures,
embroidered look. You
undred other things to do with this
of new Cannon towels!

Cannon Towels

CANNON TOWELS • CANNON SHEETS • CANNON HOSIERY

with HOUSE & GARDEN'S October Double Number

Important news is brewing—news of one of the most interesting and varied Double Numbers that House & Garden has ever published. In its two big sections, this issue brings you a complete fall Manual.

CHECK UP ON YOUR HOME with the separately-bound hand-book for Brides and Budgeteers—35 pages of practical decorating ideas and new homefurnishings that will carry House & Garden's "Merchandise of Merit" tag in leading stores throughout the country.

CHECK UP ON YOUR GARDEN with our Autumn Garden Summary: New Roses —the 1941 varieties available for fall . . . Lilies and how to grow them from seed . . . Honeysuckles . . . Flowering Crab Trees. This year, you'll want to "plant American" and House & Garden gives you a wide variety of native plants to choose from.

CHECK UP ON YOURSELF and your knowledge of America with House & Garden's "Introduction to the Southwest", to its homes and to life on the range. Check your knowledge of decorating trends with the "Parade of Plastics"—new furniture, light as a feather, strong as steel. Check your efficiency as a home-maker with "How to Keep a Maid" . . . with suggestions for the maid's room . . . with House & Garden's practical advice on fire prevention.

But before you do any of these, check with your newsdealer to be sure that he's reserving your copy of

HOUSE & GARDEN'S OCTOBER DOUBLE NUMBER

On Sale September 20th—35¢

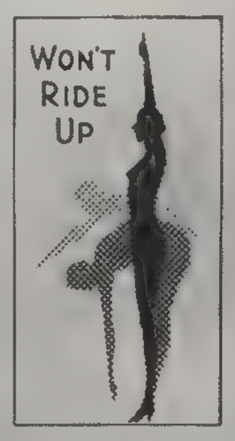
LE GANT * STA-UP-TOP*

WON'T ROLL OVER

Le Gant designing promises you a smart modern silhouette; Le Gant fabrics—Youthlastic and Veil of Youth—provide you with lasting foundation comfort; and Le Gant Sta-Up-Top completes the silhouette and assures your comfort with a girdle top that can not roll over or bulge.

The perfect fitting mate to Sta-Up-Top is A'lure, the s-t-r-e-t-c-h-a-b-l-e bra $1.50 to $5

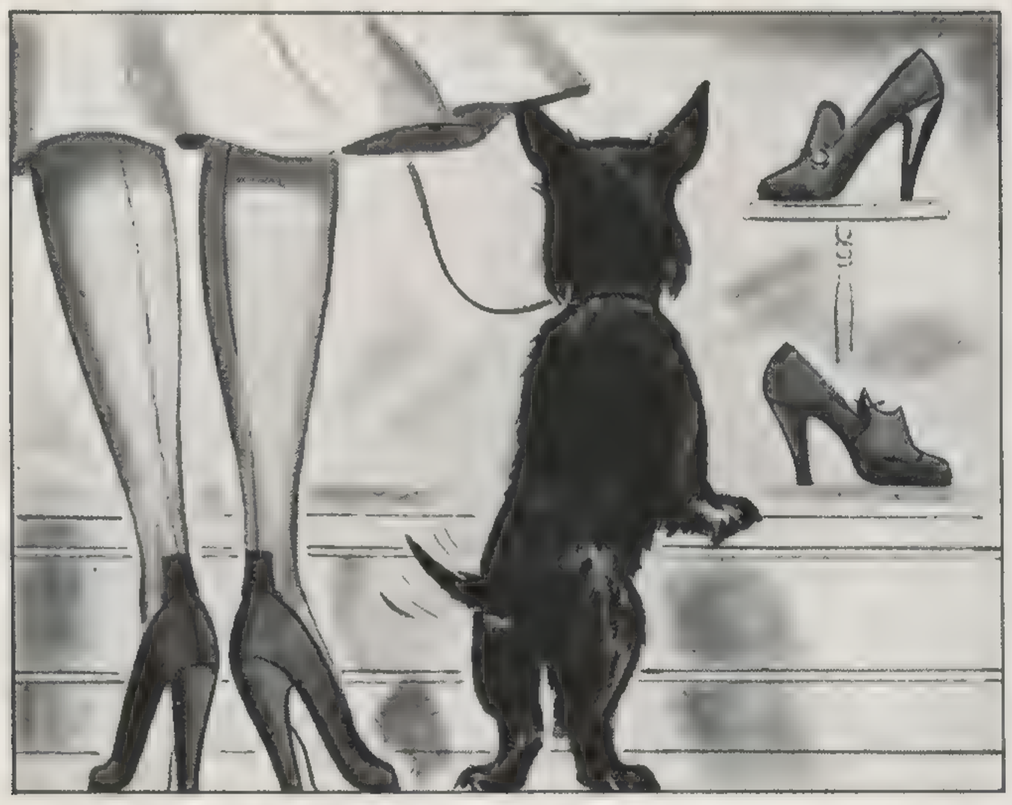
Le Gant Sta-Up-Top and other girdles and corselettes—$5 to $35



Write for illustrated booklet "Recipes for Figure Beauty". The Warner Brothers Company, 200 Madison Avenue, New York, N. Y. (In Canada, Parisian Corset Mfg. Co., Ltd., Quebec)

*Reg. U. S. Pat. Off. Sta-Up-Top patent No. 2,196,742

"Fancy ME *helping that guy propose!"*



We were trotting down the avenue when the boss pulls my leash. "Bet she's goin' to buy more shoes," I says to myself as she stops in front of a big glass show window. "Aren't they darling!" she gasps. "Delicious, you mean," I wants to say, thinking how swell it'd be to sink my molars in those sleek, new heels. Then she goes in.

Handsome Howard, her boy friend and that shoe magnate's son, meets us. "Well, look who's here!" he gushes. "If it isn't that lovely Jean Dix!" "Same old line of patter," I thinks, but that guy's so smooth he could sell moccasins to a centipede. Wonder what he's got up his sleeve this time? "What can I show you, Jean?" he asks, giving her a big smile.

"Something with heels that won't look as though Mac had been chewing them!" she says, showing her heels. "They're pretty badly scuffed—but no dog did that. They got chewed up on the car pedals of that convertible you drive." Howard took a new pair out of a box, "Now, take these—they have heels covered with *Scuffless* 'Pyraheel' plastic heel covering." He shoved the heel at me. "Watch out, Mac; you'll break your teeth on that heel!"

I took a good hard bite, and doggone—they were the toughest heels I ever felt! "Wrap them up," Jean said, surprised. "Why on earth, Howard, didn't you tell me about *Scuffless* heels before?" Howard grinned and leaned a little closer to Jean than I thought he had to, "Listen, honey, these heels are helping sales around here so much that pretty soon I'll have my dad's job, and then we're going to . . ."

Ask for shoes with Du Pont Scuffless *heels. On sale at leading shops everywhere—including those where Wohl Shoe Company styles are available.*

DU PONT *Scuffless*

PYRAHEEL

REG. U. S. PAT. OFF.

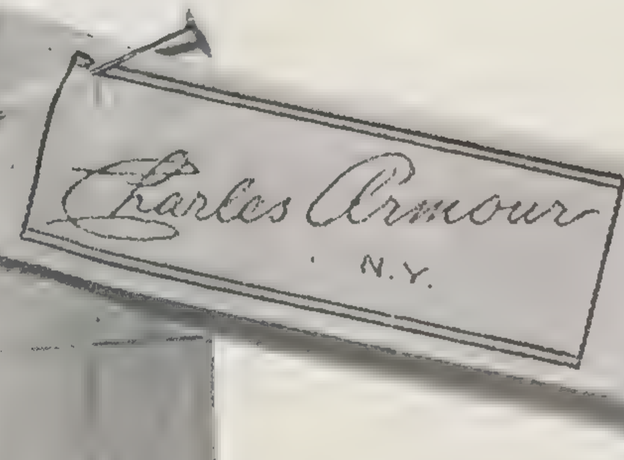
E. I. DU PONT DE NEMOURS & CO. (INC.)
PLASTICS DEPARTMENT, ARLINGTON, N. J.

Above: Trim oxford of fine black kidskin, with stitched and cut-out front panel. *Right:* Black kidskin, with snug, easy-fitting gore Both *Natural Poise* shoes have *Scuffless* heels. Made by Wohl Shoe Co., St. Louis, Mo.

*PROPHETICS BY

654 . . . $29.95

655 . . . $29.95



• All dresses bearing this label are original designs by Charles Armour.

652 . . . $39.95

Hats by Helen Liebert

653 . . . $39.95

Fashion without Frippery—
Elegance without Frills

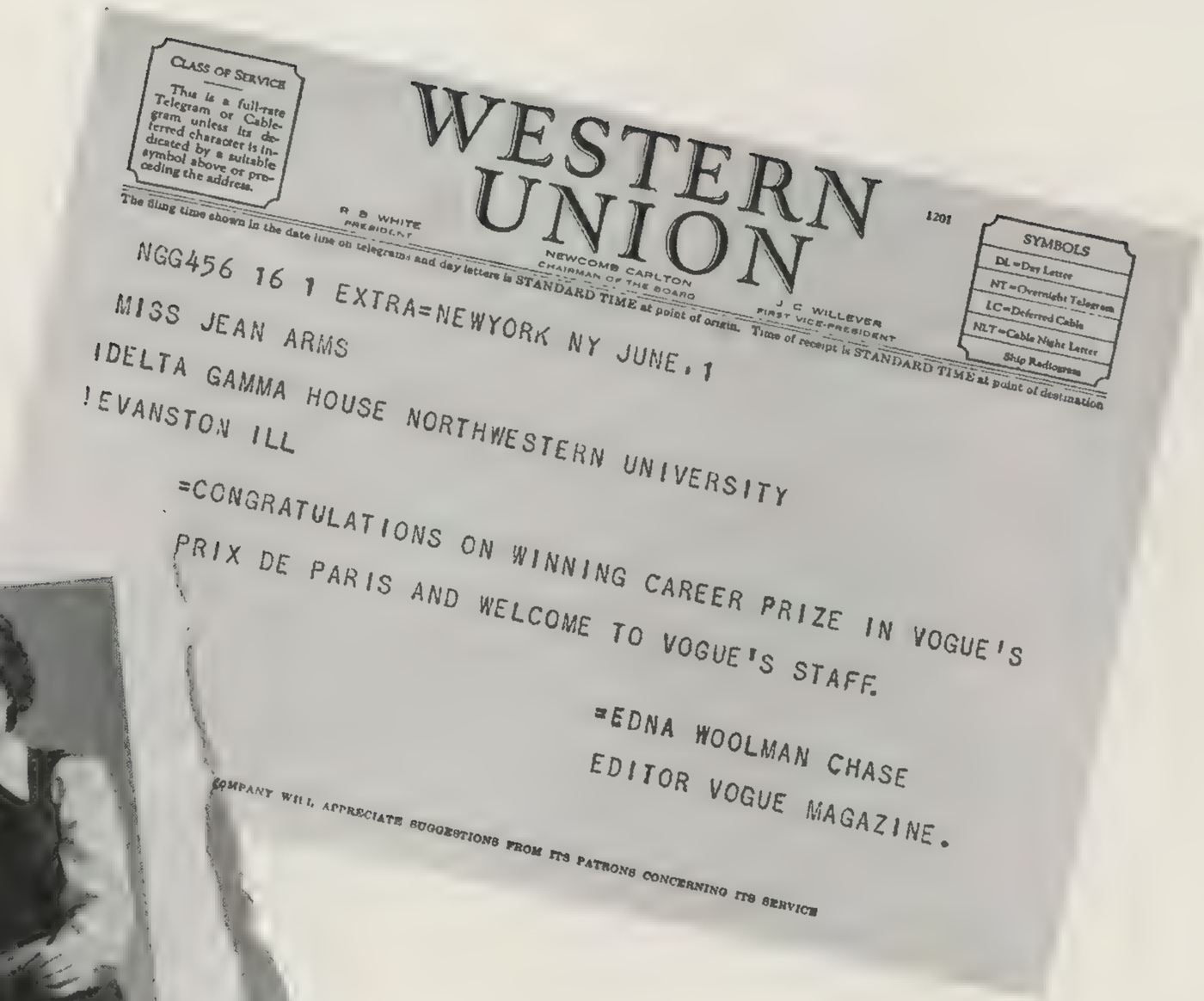
Jour delightful conceptions in matinee crêpes, designed in the Armour manner. The color is Evergreen—a rich and frosty shade that mates with Autumn Days. The silhouette is youthful but there's sophistication in every line.

• You'll like the smooth straight shoulders, the sleek slim hips; best of all, you'll like the blend of simplicity and smartness.

• Naturally, they bear the Charles Armour label—because Charles Armour designed them.

CHARLES ARMOUR, INC. • 498 SEVENTH AVENUE • NEW YORK CITY

*TRADE MARK REG. U. S. PAT. OFF.



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NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
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1201

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DL = Day Letter
NT = Overnight Telegram
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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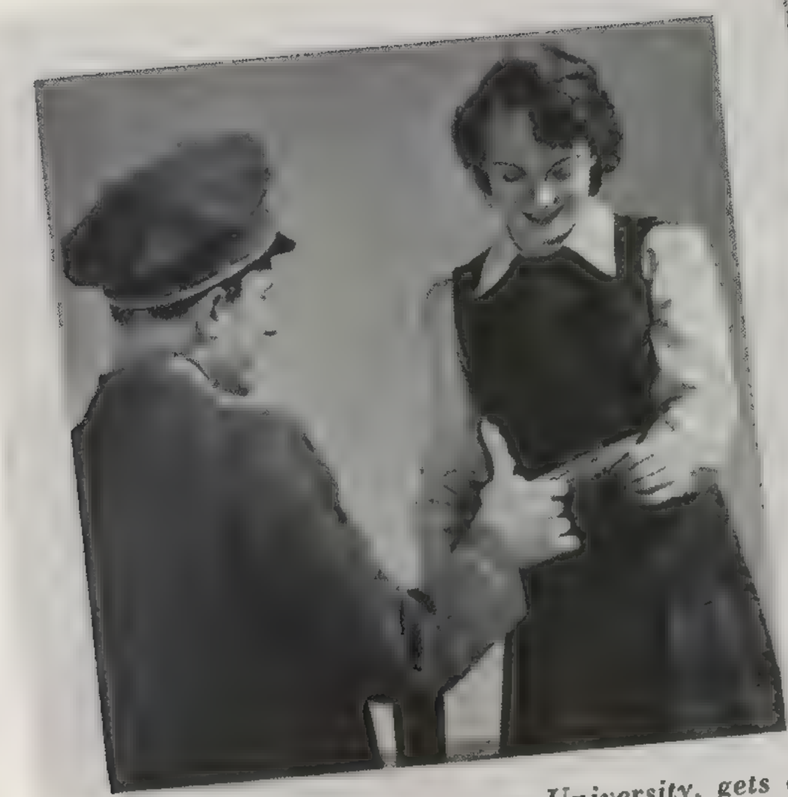
NGG456 16 1 EXTRA=NEWYORK NY JUNE, 1
MISS JEAN ARMS
!DELTA GAMMA HOUSE NORTHWESTERN UNIVERSITY
!EVANSTON ILL

=CONGRATULATIONS ON WINNING CAREER PRIZE IN VOGUE'S PRIX DE PARIS AND WELCOME TO VOGUE'S STAFF.

=EDNA WOOLMAN CHASE
EDITOR VOGUE MAGAZINE.

COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



Jean Arms, of Northwestern University, gets a telegram from Vogue announcing she's a prize winner in Vogue's 5th Prix de Paris.

COLLEGE SENIORS!

Win a career in

VOGUE'S 6th PRIX de PARIS

How would you like to receive a telegram on the eve of graduation saying that you had won a position on Vogue's editorial staff? It can happen to you. It can happen to your room-mate. *Any* senior has a chance to win Vogue's Sixth Prix de Paris.

If you are interested in feature writing or fashion reporting—if you are willing to devote some of your spare time to answering four quizzes on fashion or Vanity Fair (non-fashion) subjects, here's an opportunity to step straight from college into a ready-made job.

Vogue's Sixth Prix de Paris offers seven major prizes and a number of Honourable Mention awards. First prize is a year's position on Vogue's fashion staff. Second prize is a special Vanity Fair writing award—six months as a feature writer on Vogue's staff. In addition, five cash prizes will be awarded for the best contest theses which will be purchased for publication in Vogue.

Besides the 7 major prizes, Honourable Mentions will be awarded to contestants whose papers show unusual merit. Honourable Mention winners will be interviewed for jobs by leading stores, advertising agencies and publishing houses.

To Vogue, the Prix de Paris is a means of discovering new talent. To you, it is a chance to launch yourself on a career.

Read the rules on page 146 of this issue and fill in the entry blank!

sculptured jersey by Vanity Fair
wonderful rayon jersey . . . the favorite of all women who adore classically sculptured lines. Nightgown and slip, each two dollars. In America's fine stores. Vanity Fair Silk Mills, Reading, Pa.

Feet can be Proud as any Figure

Wear FOOT REST SHOES

WHEN your feet slip into Foot Rests, you have shoes as smart as the rest of your attire. Equally important, the lasting comfort of this fine footwear helps keep youth in your face and figure — aids grace and poise. Foot Rests offer a wide variety of designs, materials, and colors, all with the famous Four-Spot Comfort features. Write for free style folder and list of dealers. The Krippendorf-Dittmann Company, 396 East Seventh Street, Cincinnati, Ohio. *Makers of women's fine footwear for 70 years.*

FOUR-SPOT COMFORT

A — Heel Cushion absorbs the shocks in walking.
B — New Rolled Insole aids balance and poise.
C — Metatarsal Cushion makes your step light.
D — Snug Heelast assures perfect heel fit, saves hose.

Krippendorf
FOOT REST
SHOE

$6.50 to $6.95
Slightly Higher Denver West

Charm

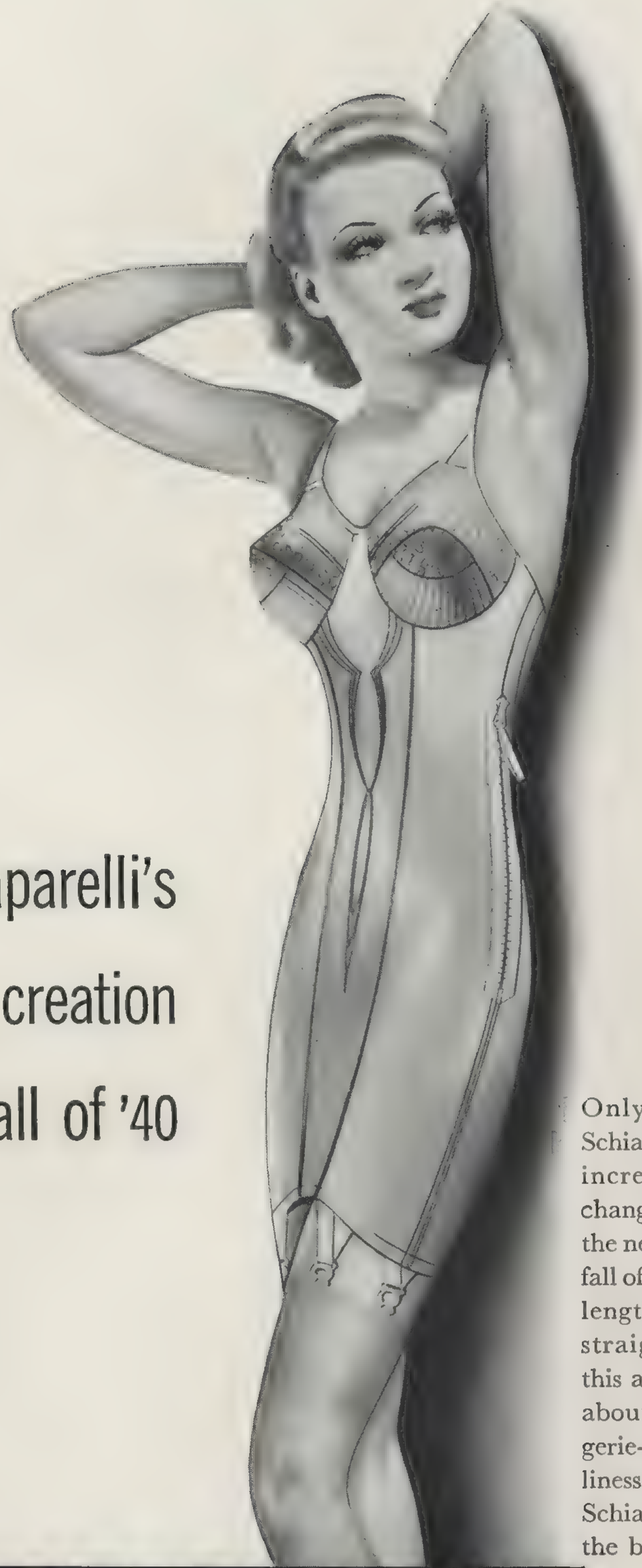
Eva

Beth

Scuyler

Tulane

by Kalmour in Celanese* rayon
After-dark glamour in a jumper type dinner gown of Celanese Rayon Celamour accented with bright gold nail-heads 49.95 or a dine-and-dance dress in Celanese Rayon Jersanese with sleeves highlighted by jewelled embroidery. Sizes 10 to 20 35.
Jewels by Kalmour: necklace 7.50, bracelet 3.95.
At your favorite Store or write KALLMAN & MORRIS, INC
530 Seventh Avenue, New York
Reg. U. S. Pat. Off.
BEST & CO., NEW YORK • I. MAGNIN, CALIFORNIA • NEIMAN-MARCUS, DALLAS, TEXAS



Schiaparelli's own creation for the fall of '40

Only the genius of Elsa Schiaparelli could create this incredible foundation. It changes your body lines to the new requirements for the fall of '40 by raising the bust, lengthening the waist and straightening the hip. All this accomplished with only about eight ounces of lingerie-like lightness and loveliness. Each garment bears Schiaparelli's own label. At the better stores and shops.

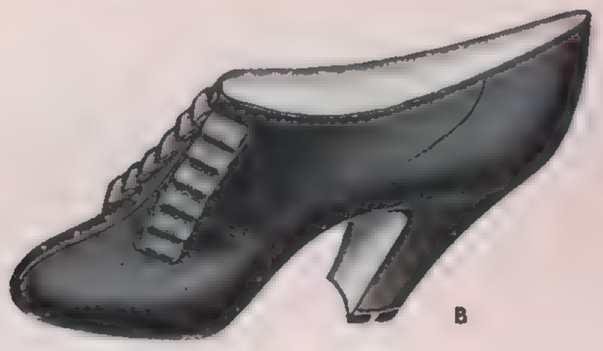
$10, $16.50, $25. GIRDLES, TOO, STARTING AT $7.50

STYLECRAFTED EXCLUSIVELY BY

CHICAGO **formfit** NEW YORK

A

You'll have a Feeling You're Flying



B

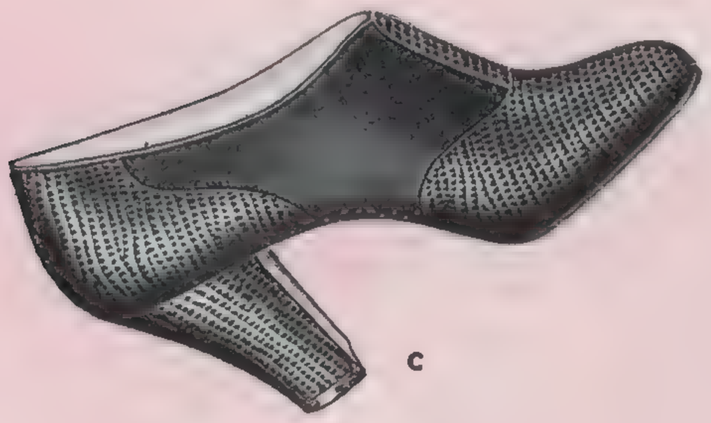
Rub Aladdin's little lamp and wish for the modern magic carpet! It's "Your Footprint in Leather"*, the super-comfort feature around which MATRIX* designs, with loving care, these truly beautiful shoes. Literally a copy of the bottom of your foot, "Your Footprint in Leather" cups the curves and snuggles up into the hollows to give feet that wonderful free and easy feeling that's the next best thing to flying! E. P. Reed & Co., Rochester, N. Y.
Matrix Style Studio, 47 West 34th Street, New York.

"Your footprint in Leather"

A *GAIL: Black Suede, Genuine Lizard Trim* **B** *MAXINE: Black, Brown Suede*

C *ANNETTE: Genuine Black Lizard*

Most Styles from **$9.75** to **$10.75** • Slightly Higher Denver West and Southwest



C

in Matrix originals

*REG. U. S. PAT. OFF. E. P. REED & CO.

Indian Love Call
is on
EVERYONE'S LIPS

INDIAN PAINT BRUSH
A light, flame red. Complements the new orange and copper tones, benedictine and bark brown.
Beautiful for blondes

NAVAJO
A true, vivid red to highlight beige, black, pine-greens, dark blue and night flight blue.
Striking for brownettes

POW-WOW
A deeper red that accentuates the new plums and purples, black, deep blue.
Exotic on brunettes

Indian Love Call Colors
IN CLIMATIZED LIPSTICKS
by Elmo

One Dollar Everywhere

• This season, let the bold new Indian Love Call Colors make you the loveliest Pocahontas ever. These daring red tones in *Climatized Lipsticks, by Elmo,* are brilliantly keyed to the exciting new Indian trend that has captured the American fashion scene. *Climatized Lipsticks* are scientifically compounded with extra-protective ingredients, to help offset the drying effects of wind, cold and sun . . . Harmonizing *Climatized Make-Up by Elmo* is also available in Indian Love Call Colors.

ELMO • PHILADELPHIA • SAN FRANCISCO

Van Raalte

BACK-TALK

IS MOST FLATTERING WHEN IT'S INSPIRED BY THESE GLOVES

You'll take *plenty* of "back-talk", and *like* it, when you wear your new fabric-and-leather gloves by Van Raalte. Talk of the good-looking corded leather backs on your sports gloves—of the pretty leather bows on your soft daytime gloves. *Back*-talk, all of it, because that's where these new rayon fabric gloves wear their fashionable leather trimmings. See these all-American gloves in Better Stores everywhere.

TOUCHDOWN has an Amersuede* palm and a leather back. $1.50

"BECAUSE YOU LOVE NICE THINGS"

PINAFORE, has palm and cuff of Doevel*, and back of leather. $1

CAMPUS with corded leather back and fine Doevel* palm. $1

CHUKKER, of Doevel* with leather back, is smartly corded. $1

ETON of rich Doevel* with leather half-back and scalloped cuff. $1

DUET, with inserts and pretty bows of leather on soft Doevel*. $1.50

VAN RAALTE • STOCKINGS • UNDERTHINGS • GLOVES 417 FIFTH AVENUE, NEW YORK CITY

NEW YORK CITY

RESTAURANTS—DINING

DIVAN PARISIEN
17 East 45th St.
Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad.
Luncheon and Dinner
Finest vintage wines, and liquors
Air Conditioning MUrray Hill 2-9223

RESTAURANT MARGUERY
270 Park Avenue WI 2-8494
High class French Cuisine
Most popular cocktail hour

JANE DAVIES'
145 West 55th St.
Luncheon 55c, 65c, 75c — Vintage Wines — Dinner $1. and $1.25

ALEXANDRA RESTAURANT—8 East 49th Street. Champagne cocktail dinner $1.10 & $1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

CRILLON, 116 E. 48th St. Completely air-conditioned. Justly famous for cuisine and cellar. Luncheon $1—Dinner from $1.50 in the Main Dining Room. Dollar London-Buffet-Dinner before theatre in the Bar.

CAVIAR RESTAURANT—18 East 49th Street. "Rendezvous for Epicureans." Direction of Antoine Dadone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. WIckersham 2-2224.

CAFE TROUVILLE
112 East 52nd St.
Open for luncheon, cocktail hour and dinner. Entertainment during supper. Completely air-conditioned.

4 W. 49th SUSAN PALMER 11 A.M. to 11 P.M.
'Where infinite care results in exquisite food.'
Specialties every day by popular demand.
Luncheon from 65c. Dinner from $1.00

PATRICIA MURPHY'S Candlelight Restaurants.
The Barclay—33 E. 60th St., Manhattan
The Candlelight—114 Henry St., Brooklyn
Sophisticated American Foods

CAFE ST. DENIS—11 East 53rd Street, EL. 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from $1.25. Also à la carte. Redecorated and enlarged.

WHAT RESTAURANTS ARE OPEN in the Fall? The Gourmet's Guide will direct you to them. And you can be sure that those listed here are just the kind that will fill the bill at any time.

RESTAURANT MAYAN, 16 W. 51 St., Rockefeller Center. Popular rendezvous for luncheon, cocktails, dinner. Unusual atmosphere. Luncheon entrées from 60c. Dinner Prix-Fixe from $1.50; also à la carte.

GRAND CENTRAL TERMINAL RESTAURANT and Oyster Bar, Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from $1.00, also à la carte.

ROCKEFELLER PLAZA RESTAURANT—32 W. 50th. Smart but informal. Plaza Room: club breakfast 60c, luncheon from 75c, dinner from $1.00, cocktails from 25c. Old New York Room: luncheon from 75c, dinner from $1.00. Cocktail lounge. Cocktails from 25c.

HOLLAND HOUSE TAVERNE, 10 Rockefeller Plaza. 'Round the crescent bar for cocktails; in front of old tiled fireplaces for luncheon; dinner in the nooks. Luncheon dishes from 60c, dinner $1.50.

CAFE LOUIS XIV. 15 West 49th St., Rockefeller Center. Cuisine Classique. Fine Wines. American Bar. Prix-Fixe Luncheon $1.50. Pre-Theatre Dinner $2.00, also à la carte. 5 minutes from theatre district.

DO YOU PRIDE YOURSELF on being a connoisseur of food? Use Vogue's Gourmet's Guide as your directory. It will be indispensable in helping you to find restaurants that serve the kind of food you want.

GOURMET'S GUIDE

selected restaurants in and out of town

Do you long for suggestions about new places to dine or lunch? Vogue gives you here a list of attractive restaurants for your choice.

The Whirling Top

In case you happen not to have found out for yourself, the Whirling Top is a fun place. Furthermore, it is unique in being, in so far as we know, the only night-spot in town run by women. And run very well, may we add, for the Misses Stephens have succeeded in combining the night-club touch with really superior food.

The Whirling Top is an intimate spot, with a pocket-handkerchief dance floor and informal entertainment, and there is a brand-new fluorescent lighting, which makes ladies look lovely, a particularly good idea for a place that stays open until the last curfew blows at four o'clock.

The *prix-fixe* menu here is excellent, and this is one of the few places where you can order the table d'hôte dinner as late as eleven o'clock. The steak is very special; the boned squab is a masterpiece; and there is a *spécialité* of Chicken Suzette, meaning *crêpes* stuffed with chicken.

The Whirling Top is at 3 East Fifty-Second Street, identified by a little circular awning.

White Turkey Town House

When you form an attachment for a country eating-place, it is always sad to leave it when you go back to town. But if your favourite Inn is the White Turkey, at Danbury, Connecticut, you don't have to leave it, because it comes right into town with you and takes a house for the season.

You will find the White Turkey Town House at One University Place, serving the same glorified Maryland fried chicken and chicken pie that lure people back so often in the country. Fresh corn is sent in from the Connecticut farm. We had some of the best cream of celery soup there we ever hope to taste. And one super dessert is vanilla ice-cream with black Bing cherries and cherry brandy.

A small dining-room at the back of the restaurant is a perfect place for private parties that give the illusion of taking place in your own house. You plan the menu to your liking and could even carve a turkey yourself, if you felt so inclined.

Even when it establishes headquarters in town, the White Turkey at Danbury still remains open until December 1.

The Drury Lane

Whether your taste turns to Southern cooking or New England fare, you will find authentic examples of both without going farther from your own front door than the Drury Lane restaurant at 47 East Forty-Ninth Street. The "Town and Country" menus at this restaurant are made up of mouth-watering dishes produced by people who really know New England and Southern cooking. Double-crust chicken pie; smoked ham from a Tennessee farm, served with cream gravy; hominy soufflé—but need we go on?

A Sunday brunch is served from twelve to two-thirty—one substantial main dish and lots of coffee, good for that empty Sunday-morning feeling.

Prices, from sixty-five cents for lunch; from $1 for dinner.

So High

These autumn days, going to the country is a leisurely joy, rather than a week-end necessity. And if you are motoring out Connecticut-way, you will be glad to know that that friendly inn, So High, at Easton, Connecticut, is staying open well into November, to provide the fine fare for which it has become famous.

So High is open for luncheon, tea, and dinner, and the prices are moderate. Incidentally, mentioning the prices at this inn once before, we boosted them beyond their actual figures—probably because we thought the food was so good. Actually, the prices at lunch range from $1, and at dinner from $1.50, and we are glad to have this opportunity to tell you about them.

RESTAURANTS—DANCING

ST. MORITZ-ON-THE-PARK, 50 Central Park S. Dinner and supper dancing in the Sky Gardens. Home of Rumpelmayer's and Café de la Paix, America's first Sidewalk Café, 'Round the World Bar.

THE WHIRLING TOP—3 E. 52 St. Rendezvous for Connoisseurs of excellent cuisine, wine & liquor. Cocktails from 40c, begin at 3 p.m. Dinner $1.50—$3.50; Entertainment. Air Cooled. EL 5-8051.

VERSAILLES, 151 E. 50 St., PL. 8-0310. An impressive French cuisine makes Versailles the glamour spot of New York. Cocktail Hour, Dinner & After Theatre. Presenting nightly B'way's Brightest Stars. Nicholas D'Amico & Orch., Panchito & his Rhumba.

RESTAURANTS—DANCING

LARUE—45 East 58th Street. VOl. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing till 4 A.M.

LOUNGE BAR

SCHRAFFT'S. Smart, intimate lounges. Georgian Room, 625 Madison Ave., at 58th—Columbus Room, 222 W. 57th St., near B'way. Luncheon, cocktail hour, dinner, supper. Superb cocktails from 25c.

NIGHT CLUB

LEON & EDDIE'S, 33 W. 52 St. World Famous café-restaurant offers America's most amazing values in food and entertainment. "Sly" and subtle Eddie Davis heads the show. Air-cooled. Continuous Dancing. "Should be visited at least once in every lifetime."

IF YOU LIKE well-cooked food; if you like a pleasant atmosphere; if you like the best of service, follow the Gourmet's Guide. It will lead you to restaurants that suit your taste.

OUT-OF-TOWN

CALIFORNIA

VISIT DINAH'S SHACK
On Highway 101, 3 miles south of Palo Alto—in the shadow of Stanford University. In the Beautiful Santa Clara Valley. Food—California's Plentiful Best.

CONNECTICUT

THE BARNACLE, Bradley Point, West Haven. Off Route 122. Specializes in fresh lobster—also chicken & steak. Luncheon, Tea and Dinner. Fine wines and Cocktails. March into November.

SO HIGH, Easton. Rt. 59—3½ miles west Merritt Pky. Easton exit. Food that has individuality. Specializing in lobsters, steaks and southern fried chicken. Scenic beauty. Terrace dining. Bridgeport 4-6456.

WHITE TURKEY INN. Route 7—4 miles North of Danbury, Conn., famous for fine food. Dinners, cocktails. In New York City it's the White Turkey Town House, One University Place, on historic Washington Square. Open Sundays at noon.

TIMBER TRAILS INN—Sherman, R. 37, 12 mi. north Brewster. Charming country inn. 1400 acre preserve. After dining here, you'll want to return for a longer stay. Riding stables. Polo every Sunday.

OLD HUNDRED—Southbury
A dining place of unusual merit. Open 12 M. to 8 P.M. On Routes 6, 67, 202. Old Hundred Recipe Book on sale.

SILVERMINE TAVERN, NORWALK. 1½ miles North of Merritt Parkway. Dining Terrace and guest rooms overlook River. Superb country cooking. Old Mill, Country store, Antique shops.

ILLINOIS

A BIT OF SWEDEN—Chicago
1015 Rush Street. Del. 1492. The distinctive Swedish restaurant. "Smörgåsbord." Lunch and dinner. Wines & Liquors of finest quality.

MASSACHUSETTS

COUNTRY FARE, Hingham
Good eating—noon to nine. Featuring fare of the country. Twenty miles from Boston on Route 3 to Plymouth and Cape Cod. Extraordinary!

GOING ON A TRIP? Be sure that one of the things you take along is Vogue's Gourmet's Guide. It will direct you to the finest places to dine en route. Keep it with your road map!

NEW JERSEY

HANS CHRISTIAN ANDERSEN, Paramus. 15 min. from Geo. Washington Bridge. Route 4. Luncheon, cocktails, tea, dinner. Charming screened-in outdoor garden. Closed Mondays except holidays.

OLD MILL INN—Route 32 between Morristown and Bernardsville. Picturesque old inn amid historic surroundings. Delicious food. Fine wines and liquors. Outstanding country restaurant. Air conditioned.

VOGUE'S GOURMET'S GUIDE will point the way to recognizedly fine restaurants. Keep a copy of it handy—and don't forget to refer to it when you want to try a new place to dine.

NEW YORK—LONG ISLAND

ROUND HILL RESTAURANT. Séjour des Gourmets, So. Huntington. Cuisine Française. Open air dining. Wines & Liquors. Open all year. 34 mi. from N. Y. on Jericho Turnpike, Rt. 25. Huntington 1371.

THE MORI RESTAURANT of Bleecker Street, now at Manhasset. One block off Northern Blvd. Luncheon, cocktails & dinner. Table d'hôte and à la carte. A varied and excellent cuisine.

CANOE PLACE INN, Hampton Bays. 2 hours' drive from N. Y. On Shinnecock Bay. Sea Food a specialty. Luncheons. Dinners. A la carte. Comfortable rooms. Excellent orchestra. Deservedly a favorite.

VILLA VICTOR—Syosset (Jericho Turnpike. Tel. 1706). An exclusive French restaurant where one has the distraction of feeding many wild ducks while enjoying cocktails. Reminiscent des environs de Paris.

WHEN YOU'RE LOOKING for a new place to dine, remember Vogue's Gourmet's Guide. You can be sure that the restaurants recommended here serve delectable food in the midst of delightful surroundings.

Ready for that big take-off?... CHOOSE GORHAM

America's Leading Silversmiths Since 1831

Sterling

TONI FRISSELL

Delirious engagement ... solemn vows ... tears, kisses, cake, old shoes ... and *then* the most important thing in the world, helping a man found a good family, build a good life.

Set your standard STERLING from the very first!

Choose Gorham Sterling Silver ... twenty-eight patterns in beautiful taste, from severe modern to elaborate traditional. Designed and made by Gorham Master Craftsmen. Enriches and deepens in beauty with daily use through a long life.

Gorham Sterling is less expensive to buy than you fancy (about $17 for a place setting of six pieces) ... and *far* less expensive in the long run. You can match-and-add to your flatware forever ... and complete your service with matched or harmonized Gorham hollow-ware.

If you have sensitive feeling for chic and finish in entertaining, you will choose Gorham Sterling Silver.

PATTERNS (left to right): FAIRFAX, KING EDWARD, ROSE MARIE, CHANTILLY, NOCTURNE, ENGLISH GADROON, GREENBRIER

Write for our new booklet, "ENTERTAINING ... *the* STERLING *way.*"

The Gorham Co., Dept. V-77
Providence, R. I.

Please send me one copy of your booklet. I enclose ten cents.

Name_____

Street_____

City_____

State_____

VOGUE'S TRAVELOG

a directory of fine hotels and resorts

"BY ALL MEANS—A SEPTEMBER VACATION"

CONTRARY to the American tradition that Labor Day ends summer sojourns, many resorts are remaining open for the vacationer who has waited "to avoid the rush". And New England scenery under the first tinge of fall is well worth waiting for. The natives love this season best of all, and when a New Englander says a season is best, it must be good!

MANY events are being planned for you. For instance, Basin Harbor, Vermont opens its gay full schedule with an Autumn Leaf Festival (16th to 21st), and adds tennis and golf tournaments, a water carnival, corn-husking bee, and a wind-up bal masque. The Skytop Club invites you to Pennsylvania on the 23rd for their amateur-pro golf tourney. And just for your little black book, Boston, via the Copley-Plaza, is playing hostess to the American Legion Convention beginning on the 22nd. From our experience, that is a house-party and a half!

WHETHER you aim to relax and doze in the September sun, or to have a whirl at end-of-season swimming, tennis, and golf, you can find the spot. We can help you plan your post-season trip with information on hotel closing dates and special events. Write to Vogue Hotel Information Service.

ARIZONA

TUCSON

Santa Rita Hotel. 250 rms. Tucson's Social center; Western hospitality & atmosphere. Excellent cuisine; Famous dance bands. Polo, Golf. Nick Hall, Mgr.

ARKANSAS

HOT SPRINGS NATIONAL PARK

Arlington Hotel & Baths. Arthritis, circulatory benefits. Waters owned and recommended by U. S. Government. Golf . . . Fishing. Write for folder.

COLORADO

COLORADO SPRINGS

The Broadmoor. In the shadow of Pike's Peak. Sports and social center of the Rockies. Metropolitan luxury, smart entertainment. Brochure on request.

DISTRICT OF COLUMBIA

WASHINGTON

Hotel Raleigh. Washington's most popular and distinguished Hotel, on famous Pennsylvania Avenue. Special tourist rates. Write C. C. Schiffeler, Gen. Mgr.

GEORGIA

SEA ISLAND

The Cloister. Cool your cares at this famed seaside resort. All sports. Reasonable rates. Selected Clientele. New York Office, 630 5th Avenue, CIrcle 5-8055.

MARYLAND

BALTIMORE

The Belvedere. A really fine and modern hotel. Rooms, cuisine and service in keeping with the highest standard of living. Rates begin at $3.50.

If you wish more complete information about any of the hotels listed on these pages, drop us a card and perhaps we can help you. Vogue's Travel Service.

MINNESOTA

MINNEAPOLIS

Hotel King Cole. Discriminating first time guests invariably return to Hotel King Cole. Minneapolis newest—on Loring Park. Swimming pool. Popular prices.

MISSISSIPPI

PASS CHRISTIAN

Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Near New Orleans.

MASSACHUSETTS

BOSTON

The Somerset

When you stay at this distinguished hotel you are close to Boston's attractions, protected from its distractions. Located on Commonwealth Ave., in the loveliest part of Back Bay, The Somerset offers the ideal background for gracious living during your Boston visit. Dinner and supper dancing in the smart Balinese Room. Single rooms from $4, doubles $6. Suites $8 up. Come soon.

NORTHAMPTON

Wiggins Old Tavern & Hotel Northampton, & Old Country Store—combining modern accommodations with old N. E. charm. Lewis N. Wiggins, Landlord.

MISSOURI

KANSAS CITY

Bellerive Hotel: Armour Blvd. at Warwick. Quiet, refined home atmosphere. Famous Coral room, French Cuisine. Garage. Trans. or Perm. Wire for reservations.

NEVADA

LAKE TAHOE

Glenbrook Inn and Ranch. On most famous lake in West. Excellent golf, ranch, lake and mountain sports. One hour west of Reno on U. S. Route 50.

NEW HAMPSHIRE

HANOVER

The Hanover Inn at Dartmouth College. Open all year. Booklet. Ford & Peggy Sayre, Managers. Robt. F. Warner, New York Rep., Tel. BR 9-6348.

NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. Now, an autumn encore to the joys of summer by the sea. Beach life, sun decks, tempting menus. Josiah White & Sons Company.

NEW YORK

NEW YORK CITY

American Woman's Club, 353 West 57th St. Ideal for smart women coming to New York. All rooms with private bath; single from $3; double from $5.

The Barbizon, Lexington Ave. 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly $12.50 up. Daily $2.50. Bklt. "V".

Barbizon-Plaza. New skyscraper hotel overlooking Central Park at 6th Ave. Rooms from $3. single; $5. double. Continental breakfast included. Bklt. "VM".

The Beekman, Park Ave. at 63rd. A residential hotel of rare charm in the quiet and exclusive section of Park Avenue. Transient accommodations.

Beekman Tower—49th St. at East River Drive. Overlooking River. Smart location. 400 outside rooms. Near shops, theatres, business. $2.50 daily. Booklet "V".

Beverly Hotel. 125 East 50th. Just East of Radio City. Large rooms and closets. Serving pantries. Single $4, double $6, suites from $8. PLaza 3-2700.

The Biltmore, Madison Avenue at 43rd St. All that is best in atmosphere, appointments, cuisine, service. Single $5. up; Double $7. up, with Twin Beds $8. up.

The Buckingham, 101 W. 57th St. Recently modernized. Luxurious parlor, bedroom, pantry, bath from $7 a day. Walk to Central Pk., Radio City, Times Sq.

Ferguson Club for Young Women. Attractive environment at both houses. Rates including meals very reasonable. 35 E. 68th St.—309 W. 82nd St.

George Washington, 23rd St. & Lexington Ave. All rooms with bath, from $2.50 single. $4.00 double. Write for Booklet VO and Supervue Map of New York.

The Grosvenor. On Fifth Ave. at 10th St. Quiet, Smart, Convenient, Conservative. 300 large rooms with bath; Single from $3.50, Twin beds from $5.00.

Hotel Seymour, 50 W. 45th St. Near Fifth Ave., theatres, shops, art galleries, Radio City. Refined surroundings. $4. single; $5.50 double; Suites $8.

Sherry Netherland, Fifth Ave. at 59th Street. "Where the Park Begins." Gracious living, famed cuisine. From $7 single, $9 double, $15 suites.

ROCHESTER

Sagamore Hotel, the Best Address in Rochester, now completely remodeled. All facilities for your convenience. 111 East Ave. Singles, $3. up. Doubles, $5. up.

WATKINS GLEN

Glen Springs Hotel. A Famous Spa in America. Natural Nauheim Baths. Selected clientele. N. Y. Office, 500 Fifth Ave., Room 1106. Phone PEnn 6-9557.

PENNSYLVANIA

PHILADELPHIA

Bellevue-Stratford—"One of the Few World Famous Hotels in America." Rates begin at $3.85. Claude H. Bennett, General Manager.

POCONO MOUNTAINS—SKYTOP

Skytop Club—Socially restricted Mountain Resort. 105 miles from N. Y. For Information Non-Members may address Skytop Club, Skytop, Penna.

VERMONT

GREEN MOUNTAINS

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TOO MUCH TIME IS SPENT looking for shops and services that will fulfill your own particular needs. Look them up in these columns. You'll find a helpful shortcut in time and effort. Tuck them handily in your purse

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Vogue's ADDRESS *of shops*

Where to get it.... Where to have it fixed.... Where to have practically anything done.... Here are listed some useful suggestions to help you solve your shopping problems.

If you don't find what you are looking for in these columns, write to Vogue's Address Book, at 420 Lexington Avenue, New York City, and we will try to find it for you.

FUR REFURBISHING. When you get your fur coat out of storage, don't despair at its condition, or its look of Vintage, if a new one isn't in the cards. Take it in to Richard Koppen, at 17 West Forty-Fifth Street, and let him apply his masterly hand. He's a third-generation fur devotee, and you can Tell. We asked him what he could do for oldish furs, and here's the story: he will completely remodel your mink coat, and reblend it so that it assumes its original colour. Such a job costs approximately $175. Furthermore, he will endow your coat with a definitely 1940 look—perhaps by cutting off the worn skins, and turning it into a this-season thirty-two-inch jacket.

About other furs: he can give your beaver coat a modern hair-cut. Or you may have a tan or grey caracul coat which has become too familiar: he can dye it a glistening black. Or perhaps a two-skin silver fox has been adorning your neck for years: by adding one skin, your scarf can be transformed into a jacket. You see, any fur problem can be solved by this expert.

YOUR NEXT HAT. If autumn weather puts you in the mood for experimenting, you might explore 800 Madison Avenue. It's probably the tiniest hat shop you'll ever be in—but you know what things come in small packages. Mago Hayes is the lady-with-ideas who makes the hats, and they run from $10. She likes a picture of your ensemble before she starts, so don't be surprised if she asks you to pack a suitcase and bring your wardrobe in to her. The shop is fun: the walls are hung with fish-netting, and you sit on maroon-fringed hassocks. If you're looking for a hat that won't stand out in a crowd, don't go here. If you want a most unusual one (don't worry—it won't be ridiculous), walk right in. Miss Mago has a sizable stock on hand, too.

HAIRDRESSERS (Cont'd)

MARIO JEREZ, New York's most Prominent permanent wave authority. Difficult cases of white and bleached hair welcomed. Alluring individuality created. Mario Jerez, Inc., 697 Fifth Ave., New York City (PLaza 3-3777)

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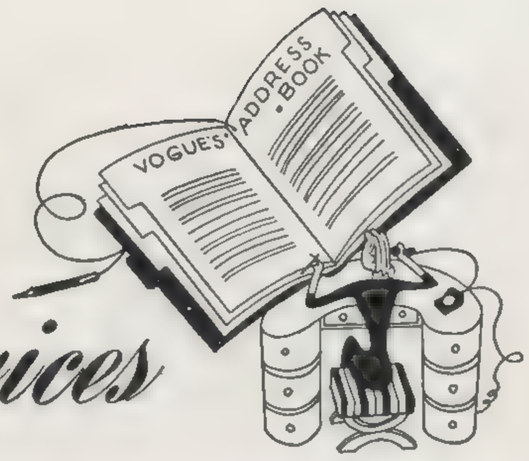
BOOK *and services*



MOVIES AT HOME. Many children's parties are given during September and October—so this is a good time to tell you about King Cole's Sound Service. King Cole, that merry old soul, can produce an hour of Popeye, Merry Melodies, Terry Tunes, and other popular animated cartoons. His men bring the equipment and show the films—and the charge comes to as little as $35.

Full-length movies are available, too, for around $100. King Cole can get practically any kind of film: philatelic reels for stampers, angling reels for fishermen. The service is part of a nationwide tie-up; to ferret out the branches, write to 203 East Twenty-Sixth Street (LExington 2-6781).

LACE. That lace-making is still very much of a living art is proved at Miss Powys' Devonshire Lace Shop. Here are collected laces from all over the world: delicate *point de Venise* collars and cuffs; Valenciennes edgings for baby dresses; baby caps; simple Honiton laces; rose-point wedding-veils.

Miss Powys is a true connoisseur: she can make lace, design it, tell you its history. You will leave knowing a great deal more about lace than you ever thought there was to know. She also mends lace beautifully. Her shop is at 556 Madison Avenue, or she will come to your house by appointment.

CHAUFFEURS ON CALL. If you don't need a full-time chauffeur, you'll welcome Chaufet, Inc., at 551 Fifth Avenue. You can call them up at any hour of the day or night, and have a uniformed chauffeur at your front door in a trice. It's a convenient idea for times when parking is complicated; and it's eminently practical if you're an out-of-towner on a New York visit.

The drivers are familiar with the whole country, and will deliver a car anywhere. They'll pick up cars that have been abandoned, because of breakdowns, and drive them home. Some of the drivers are guides, and can take you to the best fishing lakes, or golf courses. Incidentally, Chaufet also rents limousines (plus chauffeurs) in case your car is *hors de combat.* The price for a chauffeur is $1 an hour, but the rate slides down if you're a pretty regular caller of VAnderbilt 6-3650.

HAIR GOODS (Cont'd)

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SARAH BOOTH DARLING. Accompanies out-of-town patrons or shops for you. My experience & service are yours at no extra charge. 23 West 85th Street, New York City. TRafalgar 7-6450—if no answer, LExington 2-1100

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Shop

Half and Half: This costume is designed to make you look beautiful at home, and it does its work so well, it would make a stay-at-home out of any one. The front of the gown is of specially woven striped wool in two tones of blue, hand-loomed in New Mexico; the back is of deep blue velveteen. The price of all this yardage and grace comes to $85. It comes from Madame et La Jeune Fille, at 417 Park Avenue, in New York; and for those of you who are not in the know of it, there's a Boston Madame et La Jeune Fille too, at 130 Newbury Street.

Brand-New: Brand-Chatillon, the jewellers, are going to pick up all their lovely jewels and journey down Fifth Avenue to their new home in the St. Regis Hotel on about the first of October. The new surroundings will be quite elegant, all done in pale blue and grey and natural walnut, with concealed fluorescent lights and spot-lights, giving the effect of being the light of day. The whole shop, which will be two stories high, will be completely air-conditioned for comfort.

On the first floor will be the salon for the precious-stone jewellery and a collection of modern pieces in gold. On the second floor will be two private rooms devoted entirely to diamonds, and antique and contemporary silver. Remember the new address, 703 Fifth Avenue.

Elegant Opossum: The Opossum, a habitually cunning little animal, has come a long way in beauty, as this coat shows. The pelts are let out, in long thin strips, in the same manner as mink is treated. This makes the skins more supple and eliminates the paler hairs, so that the general effect is quite like chinchilla—an amazing effect to gain for $750. This was designed by Esther Dorothy, and resides at her shop at 8 Newbury Street, in Boston. Among other fascinating furs, we liked a flared and fitted coat of gun-metal broadtail—a marvellous colour—with a tiny turn-over collar, and an opulent quilted lining, for $595. And a straight-cut coat of plucked otter, brown with beige lights, for $395. Miss Dorothy certainly does know how to flatter a woman.

The new *décor* at 8 Newbury Street is interesting, too—all mirrors and panels and off-white paint. The furs are shown in a circular room at the back of the shop, topped by a great crystal chandelier from the Hapsburg Palace, lit with blue white light. Accessories, hats, et cetera, are all also shown in this shop, and in between are the dresses, which are the forte of Miss Dorothy's sister, Ida Claire.

Hound gets around

Sleek: This ocelot coat is as sleek a coat as we've ever seen, including the coat of an ocelot we (really) once knew. The coat hangs straight and smoothly from the wide, clean-cut shoulders, and hangs down just twenty-six inches from its collarless throat, and comes to $159. Jays of Boston is the place to buy it, and the muff which goes with it (for $25).

Jays store, on Temple Place, is undergoing great and good changes. The whole store is enlarging, and adding three floors to its already commodious shopping space. And the Fur Circle, on the fourth floor, has grown along with the rest of the place. Other good news from this department includes a civet-cat coat, made of split skins (to form an interesting pattern), cut in a collarless, boxy fashion, with big patch pockets and a friendly $139 price-tag. It's just a short little coat, but it has a long, long list of uses and virtues.

Flatterer: This black crêpe dress is more than a Good Little Black Dress, for it really does things for the figure. The neck-line is extremely simple—a perfect foil for jewellery, and the hips are draped to minimize the waist-line. The belt is of gold-coloured medallions caught together with the same material used in the dress. The skirt is just full enough for grace. This comes from Martha Levine's shop, for the price of $40. You'd usually expect to pay a bit more here, but Miss Levine has a heart and a group of excellent black dresses at around this price in her very attractive shop at 501 Madison Avenue. Take a friend or two along with you; the dressing-rooms are so big and airy, they'll all fit in, in comfort.

VOGUE STUDIOS

Goody, Two Shoes: Two shoes to delight you and your feet. Left to right; an afternoon pump of black suède with the toe cut out slightly, and the front of the shoe swathed in black grosgrain ribbon. $12.75 is the price for these. The shoe with the wide, wide sabot strap, is made of suède, in black, brown, wine, or dark blue, piped with contrasting silk. This piping is so thin as to be almost indiscernible—like a delicate tracery of colour. These cost $16.75 the pair. The Vanity Boot Shop, at 698 Fifth Avenue, has both of these shoes, and many other handsome ones.

MORE ON PAGE 44

HATS . . . . ACCESSORIES

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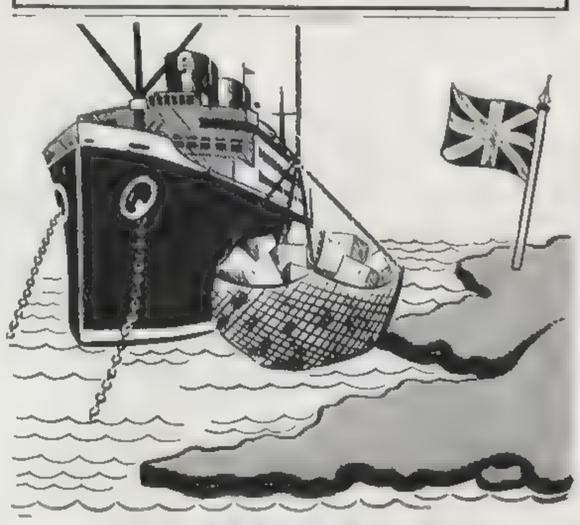
MARY MILES BLANCHARD
Bellefonte - - Pennsylvania



OVERSEAS FOOD PACKAGES VIA CANADA

If there is someone in the British Isles to whom you want to send a package from Canada, then just drop a line to us and our Epicure Shop will send suggestions along with a price list and cost of mailing.

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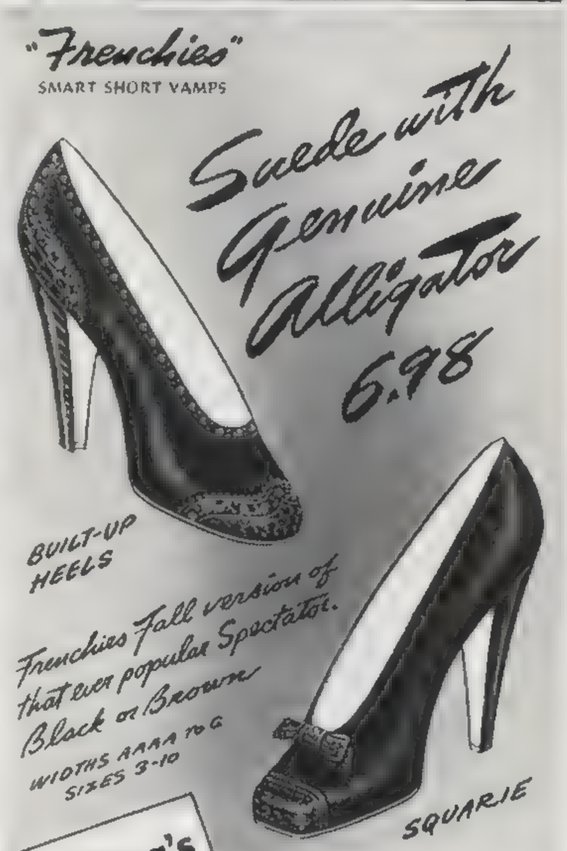
Flatterer . . . . . .
Diplomatic up to size 11
The snubby cut toe treatment and the perky bow combine to foreshorten the long narrow foot. Any mirror will reflect its tendency to beautify the leg and ankle. All is vanity here in fine black suede and fine brown baby crocodile calf for only 15.75

"Frenchies"
SMART SHORT VAMPS



wilbar's
CHARGE ACCOUNTS
Write for Frenchies booklet
Tremont St., Boston, Mass.
College Shops at Wellesley Northampton and Poughkeepsie
on Fifth Avenue — The Emily Shop

MINK—

in the new collection of FURS by Harra

S. HARRA FUR CO., 15 WEST 57th STREET, NEW YORK

7 ½ FEET WIDE

Hale's mirrored headboard bed with concealed reading lights . . mirror nite table

A life of their own . . individual concealed reading lights, Beautyrest mattresses in individual resiliencies . . yet this seven and one-half foot bed with six feet of spacious sleeping surface takes up less room than a traditional setting. Bevel mirror bordered headboard upholstered in antique hammered satin or your own fabric, all-mirror nite table with bevel mirror border, two deeper, more luxurious Simmons Beautyrest mattresses with box springs to match . . the ensemble *complete* $490.00

Shop

New Note: Perhaps you've haunted one of the Chez Madelaine dress shops—New York or Boston, or Hyannis, or Bar Harbor, and sorrowed because her prices were a bit high for your own very young pocketbook. Be cheered. Now they are flinging open the doors with a department called Miss and Mrs., where dresses begin at about $13, in the New York shop, at 502 Park Avenue (Hotel Delmonico).

Tricorne: This little conceit of a cocktail hat is made by having three black velvet bows arranged in the form of a tricorne, with a garnish of black veiling. It's not as simple as it sounds, and mysterious because it looks so different from different angles. Maretta Feeley created it, and sells it at 6 East Fifty-Third Street, priced at $22.50.

Hostess' Heaven: We think that any hostess could relax better at the table if her table were wearing one of the new Fiberglas cloths. Woven in handsome damask patterns, from glass fibers, they are proof against a long list of enemies. Namely, they will not burn, they will not be lastingly spotted, even if ink or ashes or iodine happens to fall on them. They do not attract even the passing fancy of a moth. They do not fade or mildew, or shrink or sag.

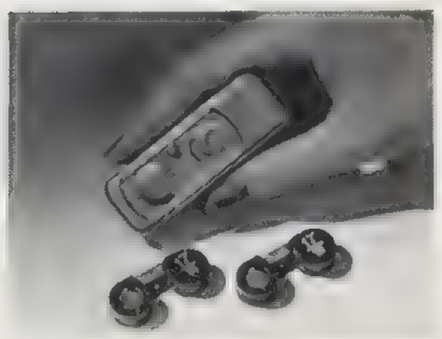
All they do is sit on the table, looking pretty in white or écru or periwinkle-blue, and all *you* do is wash them in soap and water; the glass fibers *can't* absorb dirt. A large cloth will cost $37.50, and last you practically a lifetime. You can buy one at the Esmond Blanket Shop, 36 West Fiftieth Street.

Sisters in Skin: Young or old or medium, we think you should be delighted with the shoe and bag in this picture. The shoe is of real baby alligator, with a walled last and covered heel, with the very heartening price of $8.95. This shoe comes in brown only, but there are other alligator shoes at this price in other colours, as well. The squarish hand-bag is also made of the baby alligator, and sells for a mere $7. And there is a wide selection of other baby alligator bags to choose from at this nice little baby price.

Go to, or order them from, Wilbar's at 166 Tremont Street in Boston, or you may order them from the other Wilbar's shops, which are situated in Poughkeepsie, Wellesley, and Northampton. *That* ought to give you plenty of choice in bags and shoes and addresses.

Hound gets around

Mite: We've never seen any camera so small as the one in the photograph below. And neither, we venture to believe, have you. The tiny one really takes photographs, for we've seen them, and stood back amazed. Naturally, they're petite, when taken, but they blow up to astonishing sizes without losing their clarity. The little things in the foreground of the photograph represent two rolls of film, which fit together in a box the size of an aspirin tin, and contain fifty exposures apiece. Cameras and films are at Abercrombie and Fitch, via, of all places, Latvia. The shutter speed ranges from one-half to one-thousandth of a second. Complete in its own small leather case, it will cost you $79.50.

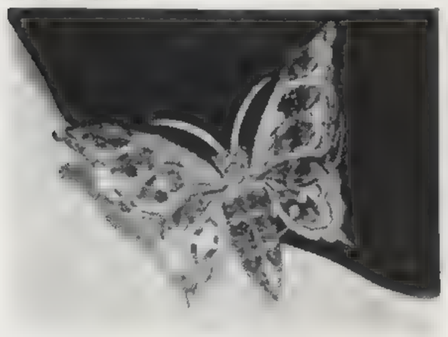


Beauty Pearls: You may now buy pearls to blend with your skin tones, if you please. These flattering spheres are known as Lisner's "Powder Blend" pearls, and they come in three subtle tints. Rosée has just the faintest blush, Ivoire is the creamy gardenia-petal type, and Argente has a cool light to it. In one-, two-, and three-strand necklaces; $2 to $10, at Bonwit Teller.

Black: Nothing could look blacker than the interesting new collection of black suède-trimmed-with-jet bags at David's, Fifth Avenue. Shown at left; one with a sprinkling of the simulated jet beads in the form of tiny fleurs-de-lis. There are many other styles, some of them with big circles or watermelon seeds of jet—one fat, squashy one with little jet tear-drops all over it. And there are black-with-jet gloves, as well—the jet trimming worked in near the cuff in delicate patterns. The bag, $5.95, the gloves, $5, at 425 Fifth Avenue.

Fabulous Fauna: This incredible butterfly is made of enormous and intricately cut aquamarines set with blue white diamonds on a platinum clip. The eyes are of canary diamonds. The body of the clip breaks down the centre, so that when you like you may wear it as a pair of butterflies, each one showing in profile. A small one, about two inches long, costs $2,500; a medium-sized one, $3,500; and the big one, out of Arabian Nights, $6,500. These are from T. Azeez. Madame Azeez has also designed some other unusual and wonderful jewelled insects. Two small insects, made of diamonds, rubies, and sapphires, form a pair of earrings, the body of each being a large diamond. They cost $3,000, or $1,200 with a ruby body.

VOGUE STUDIOS



And, of course, there are less expensive jewels, as well. If you aren't in the thousands-for-a-butterfly class, there's a big gold bee with diamond bands across his back, set on a gold ring, for $225. All of these are marvellously executed; all are at 386 Park Avenue.

Germaine Monteil
presents
Dark Fire

A DRESSTIME NEW MAKE-UP

AS NATURAL AND PREMIUM IMPORTANT

AS THE NEW GERMAINE MONTEIL SILHOUETTE.

HANG LINE

THE LIVING WINE TONE OF SPARKLING BURGUNDY.

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AMERICAN, FRENCH, and BRITISH

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INCORPORATING VANITY FAIR

SEPTEMBER 15, 1940

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"Hypnotic" is the name for the orange-red of this silk jersey dress—very covered up, but very sirenish with that low drapery; Hattie Carnegie; I. Magnin. Pompadour and brilliant "Fiesta" make-up by Charles of the Ritz. Flato jewels

POLLY'S BEING MARRIED "ON A SILVER PLATTER"
Her trousseau, for six twin beds, includes six dozen sheets and pillowcases, all Wamsutta *Supercale*, with two sets in solid color and two with colored hems. It costs $207.90.

"Polly, you lucky girl . . . a sterling tea set, and Wamsutta Sheets!"

JANE: "Such lovely sheets, too!"
JOAN: "So many of them!"
JANE: "And *all* Wamsutta *Supercale.** We're green with envy!"
POLLY: "Well, I'm going to have two guest rooms, you know, and a lot of relatives to entertain. Of course I've always wanted Wamsutta sheets, so this seemed like a good time to invest in the best."
JOAN: "You're smart there, Polly. We have been using the same Wamsutta sheets for years and years . . . Mother says there's nothing like them for economical wear."

Good stores, too, will tell you that Wamsutta *Supercale* sheets and pillowcases are in a class by themselves . . . lighter, finer but also stronger than other sheets.

Wamsutta trousseaux, ranging in price from $36.90 to $736.60, are itemized and described in "A Guide for the Bride." Send for a copy, free. Enclose 30 cents for a *Supercale* boudoir pillowcase, size 12″ x 18″, not sold in any store. Address your request to Dept. V-7, WAMSUTTA MILLS, New Bedford, Massachusetts.

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Vogue's-eye view of American shopping for all incomes

LUIS LEMUS

UNDER the wings of the American eagle, you—like the two girls above—will do your autumn shopping. There'll be American labels in your clothes. American shop names on your packages. You'll pay with eagle-embossed currency—whether you have $$$$$ or $$$, or $.

This is a year of being practical, of facing facts. We planned this issue accordingly—with our feet on the ground, eyes on price-tags, minds on your problems. We leave no stone unturned to help you and every woman shop. And we deal with age, architecture, income bracket.

If your dollars are very few—these are for you. Twelve furless coats and suits—a handsome black suit for $29.95—which you beglamourize with fur touches: leopard cat or beaver bonnets, around $17. Other hats from $4 to $15. Gay fur hatpins, $2. A huge leopard cat muff, $35. Dresses in the new wheat colour—top price, $30. Young jerkins, day or evening, almost given away at less than $20. Evening dresses debiting you less than $35.

If you're the middle-grounder, who saves here and splurges (so satisfyingly) there—these are for you. This year's dream plaid sports coat for $85. Furless suits from $50 to $75—to be be-furred. Red-and-gold plaid dinner-dress or pleated lamé one—$50 to $80.

If you needn't ponder price-tags, these are for you. A 23-karat gold kid trench coat, a sensational zebra bag, long sleek black caracal gloves, a heart-shaped mink hat, other fabulous American luxuries. There are, too, beautiful importations from British talents—resolutely designing in their citadel—sales of which help support a great cause.

HORST · CONDÉ NAST ENGRAVING

Contemporary Portrait...Pompadour, Sequins, Velvet

WARDROBES...AMERICAN PLAN

Long-range planning

Most of us admit that long-range planning is a pretty Favourable Thing. Whether in public, or personal, affairs. We believe in it, whole-heartedly. Apply it to clothes, and it saves time, money, and fuss—and gets results. Accordingly, Vogue maps out, below, several systems for winter wardrobes. All of them proceed on the American plan. All have but one goal—to set you up for the winter. All include the kind of clothes that America does so well and America wears so well. All embrace the Chief Issues of fashion 1940. And most of them consider carefully the need for planning what you spend, as well as what you buy.

Plan 1—built on a furless coat

This is One Way. A way highly profitable to your appearance—and purse. You base your tactics on a furless coat. We recommend one in bright navy-blue or that new bright brown, called variously Benedictine-brown, cognac-brown, tobacco-brown. Both are new. Both are wonderful with black. The blue one we have in mind is the coachman coat on page 58: double-breasted, four-pocketed, amiable in town or country, considerately priced at $30. The brown one is on page 59, pleasantly $85. The way to dramatize either is to add a whopping bag or muff of fur and a fur hat. What fur? The leeway is wide. Black fox, sealskin, Persian lamb, skunk with white stripes, or the year's darling—leopard. (Instead of a leopard muff, consider the leopard mitts on page 63.)

Let's say you take the blue. Acquire first a black dress, and wear it now with the fur accessories. Then add the red pinafore dress with blue sleeves on page 66, which is about $40. In the country, wear with this a red hat—stuck perhaps with a fur hatpin. If you decide on the brown coat, team with it a black dress. On page 88 is a lovely be-peplumed one for $50. And vary with a green dress—green is ravishing with that cognac-brown shade—there's a green wool one for $35 on page 88.

Plan 2—based on a 32-inch fur coat

Here is another fine formula. Begin with one of the new 32-inch length fur coats (see August 15 Vogue, pages 104-105). We urge a beige fur—leopard, summer ermine, beige caracul, or goatskin. Furs of beige complexion are very *avant garde*. And any of these can be worn day, night, or for sports. Triple duty means halfing costs. With your beige coat, wear a beige jersey dress. The Light Look is one to encourage. On page 87 are several wheat-beige dresses, none beyond $30. For more formal occasions, acquire a black dress or black suit. There are two furless black ones on page 61, one $30, the other $70, to contemplate. The fur hat you buy to match your coat will go with either the beige dress or black suit—before frost rushes you into your fur coat. In the country, your beige fur coat can be tossed over a green or red wool dress or a suit in muted tweed, such as that pink, brown, and beige checked one shown on page 63 of the September 1 issue.

OPPOSITE:

You might sit for Brockhurst in this—a dinner-suit of black velvet, the jacket embroidered with blue sequins, the dress underneath cut very low. With it, a head-dress of pink and blue ostrich feathers; Antoine's "Excitant" make-up. Dress and hat from the Salon Moderne, Saks-Fifth Avenue. Jewels from Trabert and Hoeffer-Mauboussin

WARDROBES...AMERICAN PLAN *(continued)*

Plan 3—built on a long fur coat

This is a system to follow—if you have a full-length fur coat. If it's a black fur, say Alaska Sealskin or caracul or Persian lamb, begin autumn with a black wool dress with a wide band of emerald-green in the skirt. There's one, together with a handsome green turban, on page 52 of September 1 Vogue. Extremely sophisticated would be a black dress with bands in tobacco-brown—there are two in September 1 Vogue on pages 64 and 65—neither over $30. If you like audacity, consider an orange dress—wearing it with the black fur hat that matches your coat. Or, less daring, the black suit with a red plaid jacket on page 66, this issue.

Now if your coat is brown, say mink or beaver or Matara-brown sealskin, nothing is newer than a dress in the exact same fur shade. On pages 64 and 65 of September 1 are three dresses (none over $40) in these new furry-brown shades. Under brown furs, excellent, too, are beige or gold or grey or greyish-blue dresses. There are several wheat-beige ones on page 87—all in the neighbourhood of $30. And on page 67 is a charming grey-and-red plaid dress. For formal afternoon, you'll want a black dress or furless black suit—the black-and-brown alliance is infallible.

Plan 4—a collection of suits

Perhaps suits are a passion with you. You collect them, wear nothing else, live in them day or night. Your new town suit might be that beautiful black suit on page 87 of September 1 Vogue—its lapels of leopard. With it, you wear a great hat and muff of leopard. Or the furless black suit on page 61 at the agreeable price of $70. Spike it with the sensational zebra bag on page 62 and a white twisted turban. Or such gaiety as cerise Bombay lamb gloves, on page 63. Your new country suit might be that green-and-red checked wool on page 67, at $75; or the easy suit of pink, brown, and beige tweed on page 63 of September 1 Vogue.

And if you want to make one magnificent gesture for evening, let it be the dinner-suit that ornaments the frontispiece of this issue. You'll sink a neat sum in it and be well-rewarded. It's perfectionism in a dinner-suit—a black velvet jacket reticently embroidered with blue sequins, worn over a black velvet dress with a décolletage low enough for gala evenings.

Plan 5—tweeds and evening clothes

For you who hold to the theory of a wardrobe of tweeds and evening dresses—this issue has several prescriptions. Very likely, you're an Anglophile about tweeds, and herein are two pages of suits just imported from London. Acquire one, and you'll make not only a contribution to your wardrobe, but a contribution to the British cause. Proceeds help to build a credit in this country with which England can buy war supplies.

If a coat is the object of your search, settle on a great horse-blanket plaid one—that beautiful beige-and-red plaid tweed on page 67. It costs $69.95. Ally it with one red dress and one beige dress—see page 87.

Ideal for your night-life is the Midas-touched sweater and skirt on page 56. A skirt of pleated lamé, a mock sweater of black crêpe—as easy and comfortable as your sports skirts and sweaters. And the evening coat literally born for you is that great camel's-hair polo coat on page 54, cut identically like your day polo coat. (Other wardrobes on page 150.)

OPPOSITE:

Midas-touch trench coat of gold kid—a dramatic example of the rush of day clothes into the night; and probably the most startling evening coat of the year, so far. Made of kid washed with 23-carat gold, it's cut as simply as a rain-coat, with buttons down the front, a belt knotted haphazardly around the waist. Best; and I. Magnin. Jewels from Trabert and Hoeffer-Mauboussin

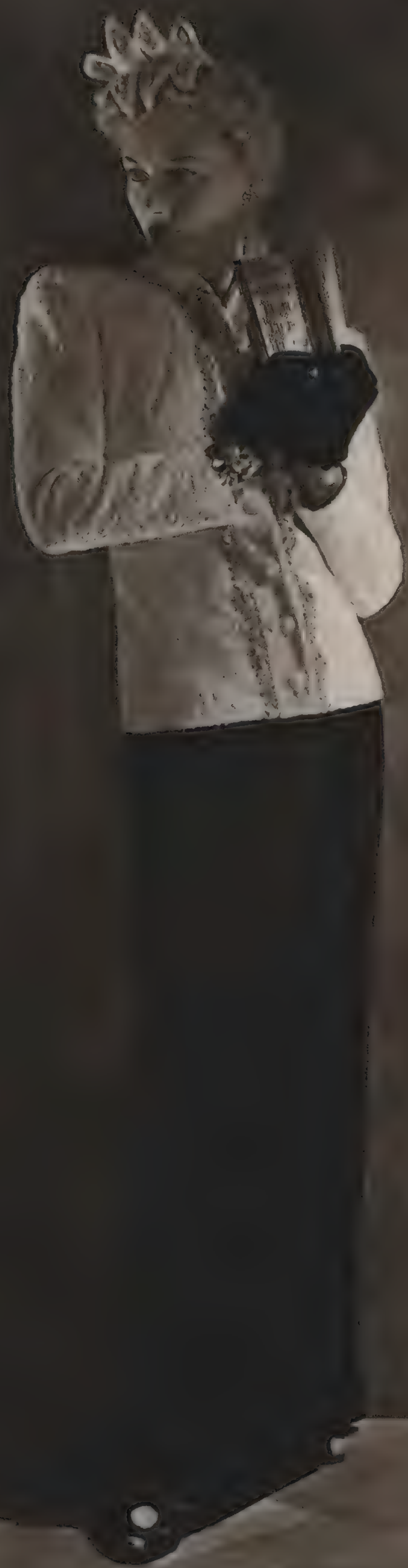
PHOTOGRAPH BY RAWLINGS

Trench coat,
Midas-touched

Camel's-Hair.. Long Story

A daytime fabric, pale beige camel's-hair, stays up late for the first time to make an evening polo coat. Gilt and crystal buttons. An Omar Kiam design. Henri Bendel has it

HORST



Broadtail... Short Story

A daytime jacket shaped like the cardigan, stays up late to make a wrap of beaded gilt embroidered white American broadtail. Bergdorf Goodman. All jewels and bag: Cartier

Blouse-and-skirt, Midas-touched

SPARKLING NEW IDEAS

new jewelled tops for slide-fasteners—
day clips into evening earrings—
evening bag of daytime size and shape

ADDITIONAL SPARKLE FOR SLIDE-FASTENERS—to clip at the top—this gold, ruby, and diamond kitten's head. At Marcus

NEWS FOR SLIDE-FASTENERS. Diamond starfish glorifies your slide-fasteners, doubles as a separate clip. At Marcus

RAWLINGS

DAY INTO NIGHT—a bag of daytime size and shape stays up late in the evening, of red-and-gold brocade. Designed by Josef. Saks-Fifth Avenue

CLIPS BY DAY, EARRINGS BY NIGHT—twin clusters of rhinestones, here clipped to a day dress. Read on, for their night-life

EARRINGS BY NIGHT, CLIPS BY DAY—the two rhinestone-cluster clips, at left, transformed into drama for night. From Hattie Carnegie

(Opposite) BLOUSE-AND-SKIRT, MIDAS-TOUCHED. A daytime idea, the blouse and skirt, stays up late: gold lamé skirt, sundial-pleated; topped by a black rayon crêpe shirt. Jewel-encrusted black crêpe belt. Bonwit Teller; Ransohoffs. Jewellery from Trabert and Hoeffer-Mauboussin

PHOTOGRAPH BY RAWLINGS

Furless coats, fur accessories

LUIS LEMUS

TOP ROW. First: Midnight-blue with mouton. Midnight-blue coat; $30. Mouton hat and muff. Leo Glass gilt chain. All from Franklin Simon • Second: Black with Safari-brown Alaska Sealskin. Wool coat with shirred hips. $50. Alaska Sealskin hat. Both: Saks-Fifth Avenue • Third: Taupe with blue fox. Hockanum wool coat, obliging to almost any age. $60. Fox toque and muff. Best; Neiman-Marcus

SECOND ROW. First: Red with striped skunk. Velours coat with big shirred pockets, $75. Pompadour hat; striped skunk muff. Milgrim • Second: Black with leopard. High-necked, double-breasted wool reefer, flat in front, shirred in black; $89.50. High leopard hat, pouchy leopard bag. All; Saks-Fifth Avenue

OPPOSITE PAGE. First: Cognac-brown with Persian lamb. Mangone coat; about $75. Persian lamb hat, Koret's muff-bag. From Bonwit Teller; Bullock's-Wilshire; L. S. Ayres • Second: Brown with leopard. Front-fullness coat of smooth wool; $85. With it, a leopard-brimmed cap, a leopard muff. All; Milgrim

Coats plus furs

Suits plus furs

Furless suits, fur accessories

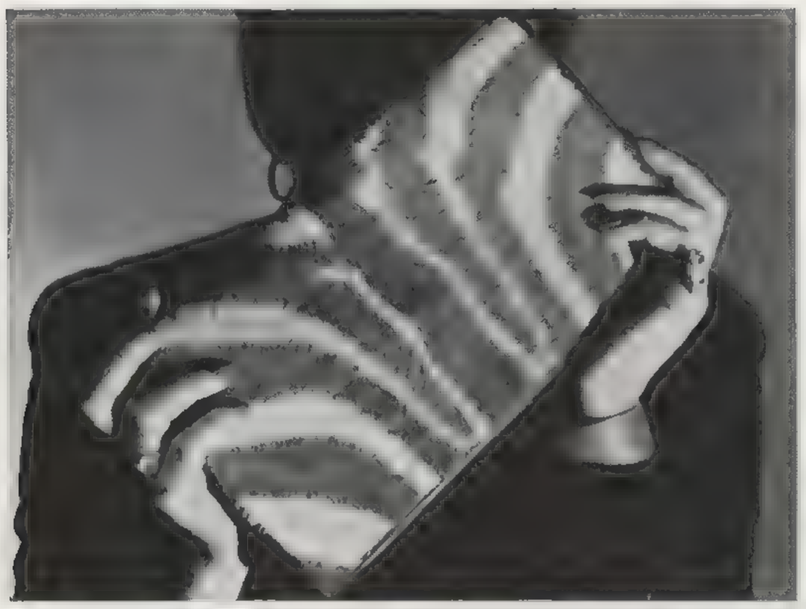
TONI FRISSELL

Above, first: Black tunic-suit with leopard cat. Suit; $70. Hat; $17.50. Muff; $35. All from Bonwit Teller; Bullock's-Wilshire; L. S. Ayres. Second: A buy in black wool; $29.95. Beaver hat; $15.50; Lord and Taylor; Marshall Field

Left, above: Marine-blue wool suit, absolutely sans fur, played up—unexpectedly—with black Hudson seal accessories. Dress-and-jacket suit, $50. Pancake hat and big muff of Hudson seal. Lord and Taylor; Neiman-Marcus; I. Magnin

Opposite page: Striped wool with brown beaver. Long-jacket-suit by Mangone; $75. Hat, muff are of beaver. Bonwit Teller; L. S. Ayres. Second: Tweed suit-dress with Persian lamb. Suit; $50. Peck and Peck. Hat, muff; Gunther

Fur accessories....



ZEBRA ENVELOPE. The eye-catcher of a costume, a deliberate scene-stealer—team with a dinner-suit. $75. John-Frederics

BLACK BROADTAIL GLOVES, with capeskin palms. For a town suit. $29.50; at John-Frederics

BEAVER BAG. A capacious cylinder to give a furry touch to a furless coat. $98.75. Bergdorf Goodman

VOGUE STUDIOS

CIVET-CAT BERET. A circle of beautifully worked civet-cat tipped over the forehead—allied with a tailored coat of civet-cat. The beret, about $45. At Hattie Carnegie; I. Magnin

FOX-HEAD MUFF-BAG. It's half muff, half bag, all drama. Perfect with a furless suit plus furred hat. $50; Hattie Carnegie

costume makers

LEOPARD MITTEN, with palm of sleek black suède. $23.49. At Macy's; Marshall Field

BLACK FOX BALLS on a necklace of weigh-nothing plastic. $40. More fur—the fox-trimmed felt hat. $40. Both from Hattie Carnegie; I. Magnin

FUR HATPINS. Direct route to the be-furred look for a fee even flat pocketbooks can stand. Pin on a plain hat, in pairs. Persian lamb, $2.95 each. Mink, $1.95. Leopard, $1.50. Silver fox, $1.95. Lord and Taylor; Marshall Field

BOMBAY LAMB GLOVES—cerise with black spots—raison d'être of a black suit. $45; Hattie Carnegie

BLACK PERSIAN LAMB BAG, with suède back and strap. Carry it with plain coats. $49.50. Bergdorf Goodman

RABBIT-CUFFED GLOVES of nasturtium suède. They give a look of luxury to simple suits and coats. $16.95; from Bonwit Teller

THE PASSING OF THE BLOPS

He loved the Blops, and lost them, in a Paris that always took two hours for lunch

By M. F. Agha

FIFTEEN years ago, I was young, poor, and as nearly French as it is possible for a foreigner to be. They say that everybody has two home towns—his own and Paris. I was living in Paris and working in a place called BLOP. That was a made-up name, like Socony or WPA; it was made out of the initials of the four real Frenchmen who owned it: Bouton, Lemaitre, Olivette, and Pinaud.

BLOP was what in America would be called an Art Service; in Paris, it was called an *atelier*. The members of this *atelier*, owners and employees alike, were called "The Blops," and took a great deal of pride in the name. They were artists and craftsmen of various kinds and produced low-grade, buckeye art work used in advertising. Monsieur Bouton, for instance, was a mechanical retoucher. He could draw a picture of any machine from a blueprint, and make it look like a photograph; or take a photograph, work over it with strange little tools, and make it look like a wood-cut. He knew a lot of tricks and liked to show them to the visitors, when they came to see the Blops in their workroom; he could take a penny, put it on a piece of paper, and with one big blast of his air-brush make a perfect picture of a billiard ball.

He was a middle-aged man, shy and gay, with seven black and six white hairs carefully pasted across his bald head. He had deep respect for "real artists" who could "draw out of their heads," and not just doctor up somebody else's photographs and blueprints. His position as a full-fledged partner in BLOP, which made him a boss and a friend of several real artists, was to him a wonderful thing—the happy ending of a long and unprofitable career of mechanical retouching. On the strength of this partnership, he had just built himself a house and married the woman he had been in love with for twenty years.

He was happy and always singing at work. He had with him an apprentice, a red-headed girl called Josette. She was Monsieur Bouton's niece, an illegitimate daughter of his sister, the milliner. Josette was only fourteen years old, but very precocious, and the family was afraid that she would take after her mother. They decided to apprentice her to her uncle, to keep her out of mischief. That was very difficult, however. Josette hated mechanical retouching and liked to kiss boys in subway trains, as was the notion among the working youth of Paris. According to Josette, the smart thing to do was to make the kiss last from one subway station to another.

Monsieur Bouton was teaching Josette the use of the air-brush; her friend, Monsieur Lemaitre, was teaching her lettering. He was another partner of BLOP, a former lithographer and a letterer. He could draw small, almost invisible lettering, done under a magnifying-glass—the kind you see on bank-notes, where they threaten the counterfeiters with the full penalty of the law. He had almost three hundred pencils, all different, and could copy anybody's signature freehand, after having looked at it once.

He was in the Motor-Cycle Corps in the war of 1914, and the motor-cycle was the great passion of his life. There were always spark plugs and ball-bearings on his table among his three hundred pencils; he was always tinkering with his machine and never could take Madame Lemaitre to the country on Sundays in the side-car, because his motor-cycle was always dismantled. This was the standing joke of the *atelier*—it was enough to mention the motor-cycle to make everybody roar with laughter. The Blops laughed very readily.

Monsieur Lemaitre could take a joke. He looked exactly like Roland Young, and was a dead-pan practical joker himself. He would creep up to the visitors while they were looking at Monsieur Bouton making a billiard ball out of a penny, and paint their finger-nails with an indelible black varnish. If they caught him doing it, he would say that this was an old lithographic custom, something like the crossing of the Equator, when they shave you with a wooden razor; that, in the old days, they also used to paint the visitors' noses red, and cut squares of cloth out of their pants; but that now the Blops did that only to Chinese visitors.

HE played the accordion in the workroom whenever he felt like it; he was careful to mark on his time-sheet the time spent playing the accordion as "Watering the Merinos." Everybody in BLOP had to keep a time-sheet, even the owners, because it was used as a basis for billing clients. The time-sheets were kept in a mysterious language; for instance, "Watering the Merinos" meant "Rest Period," "Combing the Giraffe" meant meticulous retouching work.

Monsieur Lemaitre's sister, Mademoiselle Nini, was an old maid, and wore strange hats—like Ed Wynn. She was working as a charwoman in the neighbourhood, and came to the workroom for an hour every day to clean up. She liked to sing old sentimental songs—"The Flower You Gave Me" and "When the Butterflies Close Their Wings." Monsieur Lemaitre accompanied her on the accordion. This was marked on the time-sheet as "Pushing a Beautiful One." When the "Beautiful One" was pushed, Monsieur Olivette, the third partner of BLOP, usually joined in. The Blops objected to that violently, because he always tried to transform the song into what he called "The American Jazzband." He did it by imitating the saxophone and by beating (Continued on page 126)

HORST · CONDÉ NAST ENGRAVING

Princess Alexander Hohenlohe

Daughter of Mrs. Anthony J. Drexel Biddle, junior

Princess Hohenlohe is the former Peggy Schulze, the stepdaughter of the American Ambassador to Poland. She and her husband, a member of the Polish branch of the great Central European family, are now living in Washington, D. C., where Prince Hohenlohe is an attaché of the Polish Embassy

Follow the

Red-checkered hand-knit top on a Stroock wool dress. Brigance design. $45. Lord and Taylor; I. Magnin

Red lines on a jacket of British tweed; $49.95. Black wool dress; $29.95. Jay-Thorpe

Red pinafore over a blue dress, Enka Rayon jersey and crêpe. $39.95. Bonwit Teller: Marshall Field

Red top, red drapery on the dinner-dress (above) of Celanese rayon crêpe. $29.95. Altman

Red-fringed sash on a dress of Enka Rayon crêpe. $49.95; Saks-Fifth Avenue

Red-striped wool suit, $39.95. Plumb-line top-coat, $39.95. Both at Bonwit Teller

Red Line

Again this autumn you'll go right on red for your stop-and-look accents

Red diagonals on a wool suit. Red rayon bodice. Eisenberg design. $75. Franklin Simon

Red cross-lines on a coat that's loose, full, made to cover suits. British tweed. $69.95. Lord and Taylor

Red-and-gold plaided dinner-dress of Crown-Tested Rayon. $69.95. Lord and Taylor; Neiman-Marcus; I. Magnin

Henna-red lattice plaid for a Shetland wool dress. It costs $29.95 at Best

Red race-track plaid for a loose coat with deep-pleated back, of English tweed $85; Bonwit Teller

Red wool crêpe dress under a civet-cat bolero. Together, $165. Sada Sacks; Neiman-Marcus; Marshall Field

COLLECTION OF MR. AND MRS. WALTER C. ARENSBERG

MARCEL DUCHAMP'S "NUDE DESCENDING THE STAIRS," that started all the furore about Modern French Art

The Scandalous ARMORY SHOW of 1913

WITH A ROAR OF CRITICISM—
RIDICULE, PITY, AND PRAISE—
AMERICA MET THE MODERNISTS

By FRANK CROWNINSHIELD

THE most exciting and important art exhibit ever held in the United States was the Armory Show of 1913. At that memorable American début of Modern French painting, a hundred thousand bewildered and derisive New Yorkers were accorded their first view of Cézanne, Lautrec, Seurat, Van Gogh, and Henri Rousseau.

It was at that Show, too, that Americans were introduced to the mysteries of Cubism, and to the *arcana* of "abstract" painting, as exemplified by Marcel Duchamp's provocative canvas, entitled "Nude Descending the Stairs."

The Show, so greatly misunderstood at the time, created a major upheaval in American painting. It led, also, to most of our principal revolutions, during the past twenty-five years, in the fields of decoration, fabrics, women's dresses, typography, wall-papers, rugs, photography, ballet, advertising, etching, and graphic art, and—though to a lesser degree—architecture.

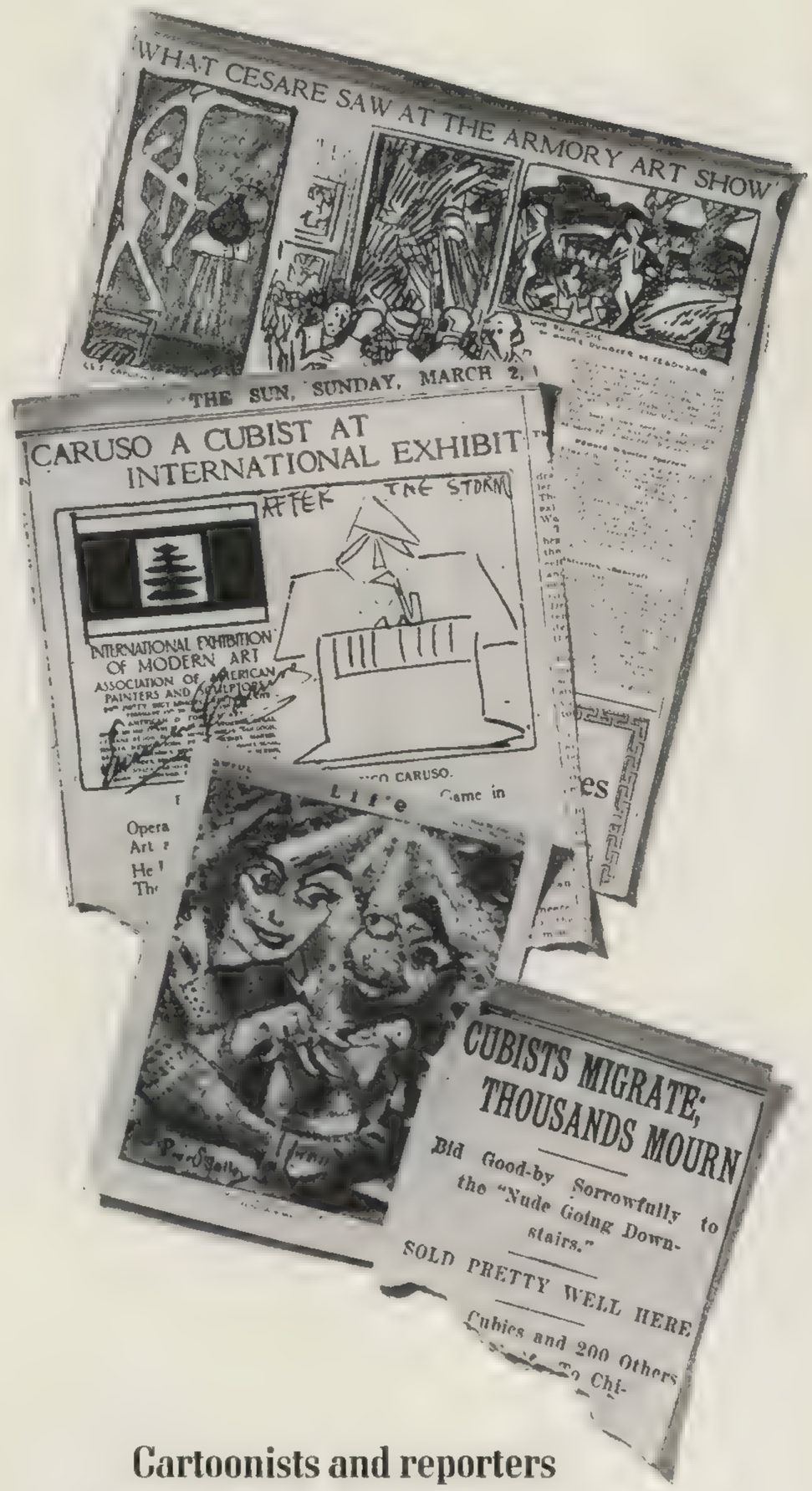
The exhibition was arranged by a group of American artists who were anxious to inform themselves as to what, exactly, was being done by the leading painters in Paris. They wanted, first of all, to learn more about the older French masters; men like Edgar Degas, Renoir, and Monet, all of whom were still alive, though well advanced in years. They hoped, also, to appraise the genius of Seurat and Van Gogh, who had died twenty-three years before; of Lautrec, who had been dead for twelve; Gauguin for ten; Cézanne, seven; and Henri Rousseau, three.

BUT they were even more intrigued to see the so-called revolutionaries; the younger group that included the bold and unpredictable Picasso, the colour-mad Matisse, the Gothic Rouault, the mystical Redon, the enchanting Dufy, the Post-Impressionist Vuillard, the sumptuous Bonnard, the Cubistic Braque, and the more classically-inclined Segonzac. Of such living masters little could be learned in America, since their works had never been exhibited here.

And, finally, the New York painters were anxious to see their own works hanging beside those of these renowned French masters.

The artists who planned the enterprise immediately selected Arthur B. Davies, an influential and greatly respected painter, as the President of the exhibition. Davies, in turn, and very fortunately, secured the assistance of Walt Kuhn, who, as his principal aide-de-camp, worked prodigiously and contributed much to the success of the venture. George Bellows, too, gave his devoted aid, as did William Glackens, Ernest Lawson, George Luks, Robert Henri, Maurice Prendergast, Childe Hassam, Guy Pène du Bois, Robert W. Chanler, and Jerome Myers. Two only of those masters—Kuhn and du Bois—are alive to-day.

The first task confronting the organizers was to hire the Armory of the Sixty-Ninth, or "Fighting Irish," Regiment (Lexington Avenue



Cartoonists and reporters flexed their muscles and lit into the Armory Show

One of the few who supported the Armory Show—
Mrs. Harry Payne Whitney gave $1,000

In boxy motors and baggy coats, they went to the Show

They wore droopy dresses,
in the evening

They wore fancy hats,
in the daytime

At the time of the Show,
Mary Pickford, new star

Part of the fashionable scene, in 1913 New York

In 1913, New Yorkers liked their extravagant, but undependable foreign automobiles. They admired the season's new hats, with eighteen-inch feathers; and its new dresses, draped in the manner of wet canvas. And they loved Mary Pickford, who had just swept America in "The New York Hat," and was deemed a model of feminine allure.

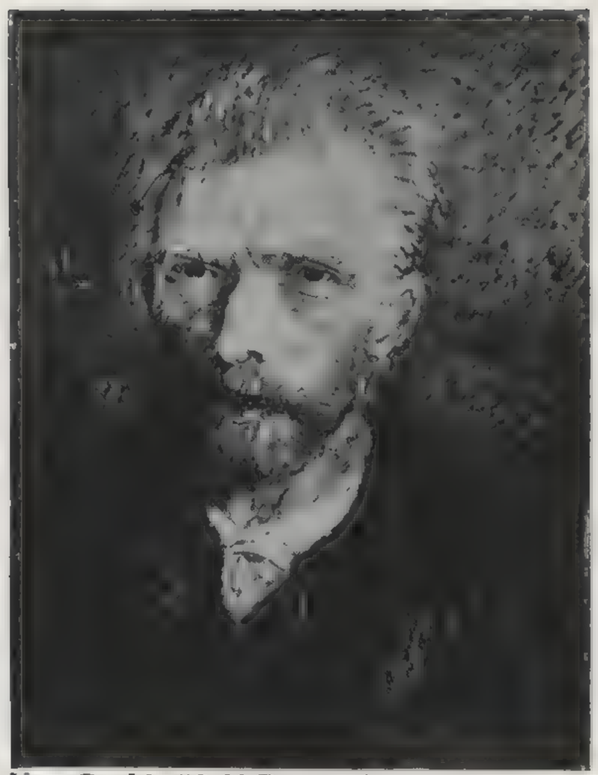
In 1913, there was much to argue about. People disagreed pleasantly about the future of aviation, the merits of the gramophone, the voice of Lina Cavallieri, the genius of Woodrow Wilson, and Pittsburgh's invasion of New York society. But one of the hottest fights of all centered around the fabulous and maniacal Armory Show.

and Twenty-Fifth Street), for the period of one month, at a rental of $5,000. They next secured, from Mrs. Harry Payne Whitney, the promise of $1,000, with which to decorate the Armory with fir-trees and greens. Those labours accomplished, Walt Kuhn, in 1912, set forth to Europe; first to Cologne, in order to see the fine show of Cézannes and Van Goghs there; then to Holland, where he engaged thirty-eight canvases by Redon; and, finally, to France, there to consult with Ambroise Vollard, Walter Pach, and Jo Davidson, all of whom lent him substantial aid. Ultimately, Davies joined Kuhn in Paris, where they combed the *ateliers* and dealers' showrooms and uncovered further mines of material.

After incredible difficulties (the boat bearing the exhibits being two weeks late), the Show opened on February 17, 1913. All of New York was there: the curious, the rich, the knowing, the vulgar, the exquisite. On every hand there were groups of incredulous scoffers, infuriated critics, and bewildered teachers. The cohorts of Bohemia were there; pupils in our art schools, ladies of high rank, painters of low income, and horrified directors of conservative art museums.

FOR the first ten days, the attendance was extremely disappointing. Davies and his fellow *entrepreneurs* were overcome by shadowy forebodings. Expenses were increasing; salary commitments pressing, the deficit mounting. To add to their *malaise,* the criticisms in the press had been excoriating. The old-line critics were not only baffled, but enraged by what they saw. *The New York Times,* in reviewing the works of these amazing French masters, said: "The Armory Show is pathological! It is hideous!" Royal Cortissoz, then, as now, an ally of the classical painters, said that "Cézanne is merely a second-rate Impressionist," and that "the only mystery in his case is all this fuss about him."

Kenyon Cox, in reviewing the Show at greater length for *The New York Times,* said that "These French painters are simply making insanity pay." *The New York Tribune* called it all "Stupid license and self-assertion. Such art should be swept into the rubbish heap, since these men have no claims whatever to creating works of art."



Van Gogh's "Self Portrait"—
"Rubbish," said The Evening Post

Redon's "Silence"—"Makes insanity pay," said Kenyon Cox

Derain's "Window"—
"Impossible," said The World

But, suddenly, and despite the critics and the still bewildered public, the Show "caught on," and with a vengeance. The attendance increased by leaps and bounds; the publicity—helped on by writers like Pène du Bois, Henry McBride, Frederick Gregg, and James Huneker—grew to prodigious proportions. The disputes among the visitors increased in number, volume, and acrimony. The more academic painters and the old-established critics were amazed by the constantly increasing crowds. They must have guessed that, despite their disapproval, something germinal and irresistible was stirring in the halls of that vast Armory.

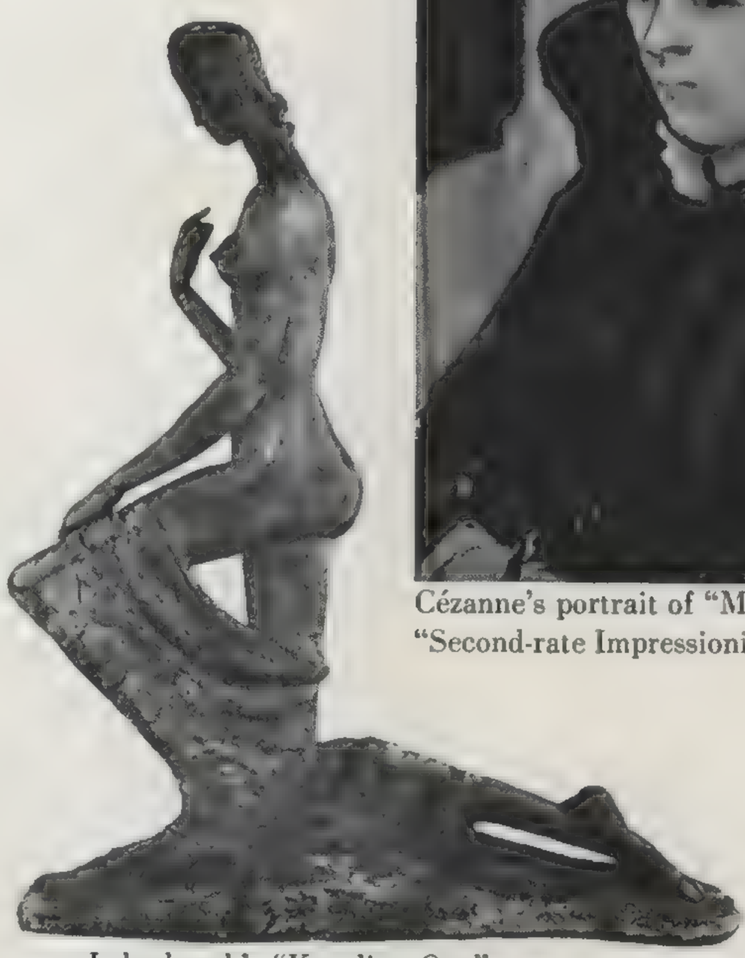
During its final two weeks, the Show became a riotous success. More than a hundred thousand people flocked there to see the works of the French "decadents" and "wild men."

IN view of America's final, and now so complete, absorption of the French Modernist movement; of the fabulous prices paid for the works of its principal exponents (prices greater than those fetched by many of the Old Masters), it is strange to look back and realize that all that turbulence and fracas was due to the simple fact that a group of French painters (such sincere masters as Cézanne, Van Gogh, Rousseau, Seurat, Matisse, and the others) had entirely lost interest in reproducing the exact appearances of objects, landscapes, and figures.

The sculptures at the Armory, particularly those by Brancusi, Archipenko, Lehmbruck, Bourdelle, and Maillol, also proved bones of angry contention. Theodore Roosevelt—then an ex-President—looked long at Lehmbruck's "Kneeling One" (shown on this page, and now in the collection of The Museum of Modern Art) and said, with detonating emphasis: "Well, I think I can control my admiration for *that!*" Incidentally, it was in that lyrical and beguiling figure that America had its initial view of distortion in a sculptured female figure.

The critics, who were forced to cover the exhibition, repeatedly brought against artists like Picasso, Segonzac, Dufy, Bonnard, and Rouault the charge of faulty draftsmanship. Such criticism, naturally, had little validity, since the matter of photographic exactitude was in no wise the aim of these masters. Though they were, and still (Continued on page 114)

Cézanne's portrait of "Mme. Cézanne"—
"Second-rate Impressionism," said The Tribune



Lehmbruck's "Kneeling One"—
"Pathological distortion," said The New York Times

Denounced by art critics in the 1913 Armory Show

These were five of the twelve hundred exhibits that baffled 100,000 New Yorkers in 1913. They overlooked Van Gogh's paintings, although, in 1935, 126,000 people went to his show at The Museum of Modern Art. They found Lehmbruck's "Kneeling One," now one of the Museum's prize sculptures, a horrible distortion. For $350, no one would buy Derain's "Window," but the Modern Museum purchased it for $3,500 last year.

They abused the Metropolitan Museum for buying a Cézanne at the Show, and laughed at his "Mme. Cézanne," which recently sold for $27,000. Redon's "Silence," was the first French picture sold at the Armory

Imported from London

VICTOR STIEBEL, talented British designer, who began his career as an architect, made this violet moire dress with a beaded bolero. Imported by Henri Bendel; Marshall Field

LONDON COLLECTIONS...UNDIMMED

Despite bombardment, British needles work valiantly on

BOMBARDMENT hasn't halted the needles of Britain. In the teeth of the scathing *Blitzkrieg*, the London couturiers go calmly on working, producing winter Collections. For the needle is one weapon of defense. To make clothes, to export them to America, means setting up a bank credit in this country with which Britain can buy her desperately needed war supplies.

And on America's part—here is one way a woman can help support democracy's fight. Buying a new British suit is as much a contribution to British defense as a sum of money. A new sweater puts another nail in a plane for Britain. Importations are on their way over now, they'll be here by the time you read this.

In spite of the war-wracked atmosphere—almost a normal air pervades the Collections. Only slightly curtailed in size are most of them—each house showing as many as seventy models. The creative spirit is undampened; there is no shortage of material. Only the traditional cup of tea is lacking—tea is now rationed, two ounces per person, per week. Instead cocktails are passed—a little hard to down at three in the afternoon.

And in the Collections are clothes any American will want for more than patriotic motives. The characteristic clothes Britain does so well. Wonderfully easy tweeds. Evening clothes with the distinctive British stamp. No startling changes in silhouette are noticeable.... Many of the clothes are those enduring classics as good to-morrow as they are to-day. Colour is as gay as in peacetime—country plaids more appetizing than ever. Dinner-clothes are slinky, evening clothes aglitter with beads.

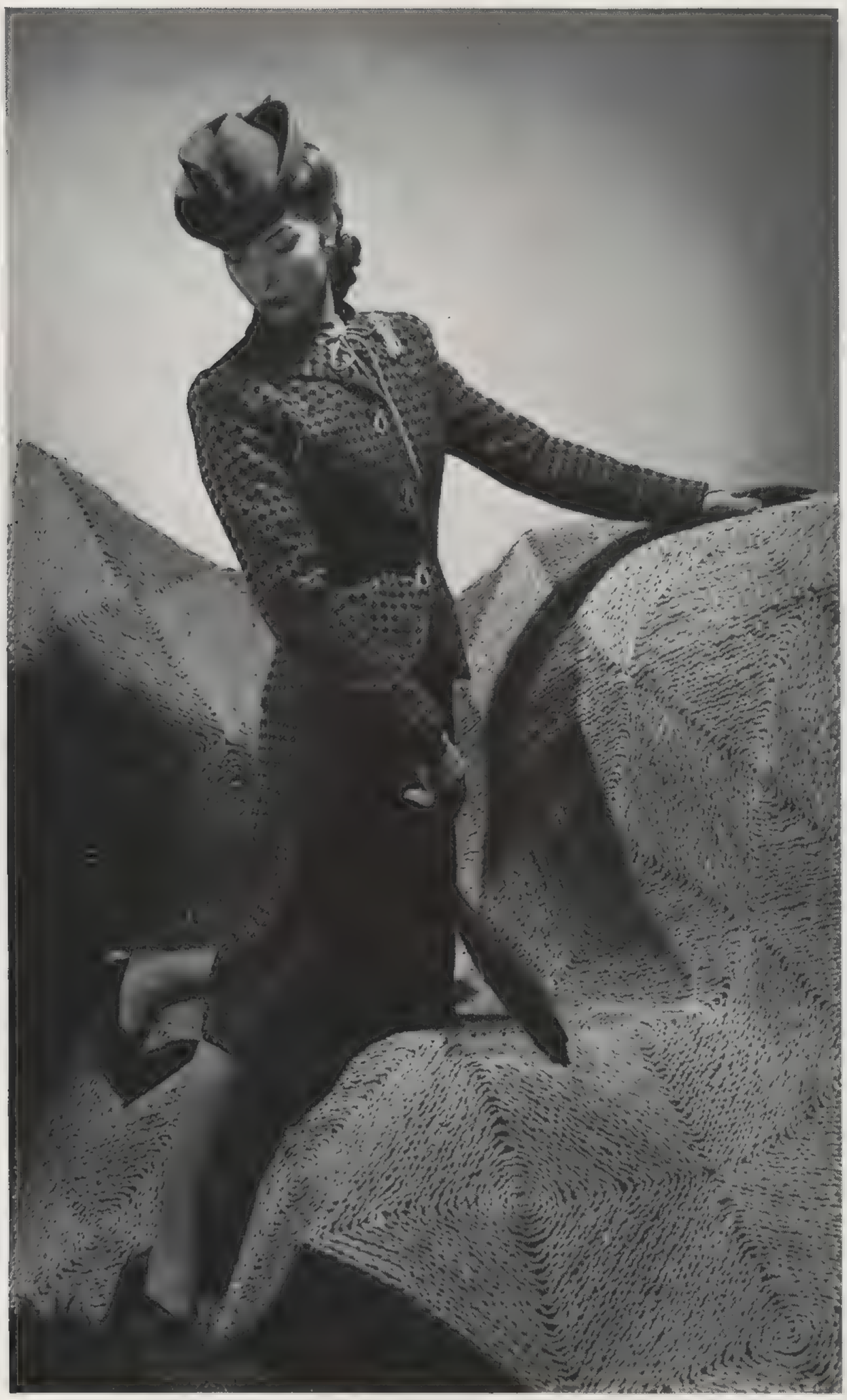
Joining forces with the London designers are many of the Paris couturiers who fled from Paris. Captain Molyneux is now back in London, working on a Collection. Creed, another Englishman long resident in Paris and famous in the dressmaking world, has returned to his native land and is at work on an autumn showing. Paquin's London house is now headquarters for the firm—their new clothes were not completed as we went to press, which is why we could show only the two sketches on page 75. Worth, too, the house that was founded many years ago by an Englishman, has always maintained a large place in London and is carrying on in their Grosvenor Street house.

High hope for the future lies in this new combination of Paris houses and the young English houses that have made their names famous in the last ten years: Norman Hartnell, Lachasse, Digby Morton, Victor Stiebel, Peter Russell, Rhavis, Strassner, Jaqmar. Out of this new concerted effort, this new union of talent, surely the designing ability that Europe (Continued on page 128)

LEE MILLER

Norman Hartnell, Oxford graduate who designs for Her Majesty the Queen, handles beads like lace on this blue crêpe sheath. Imported by Marshall Field

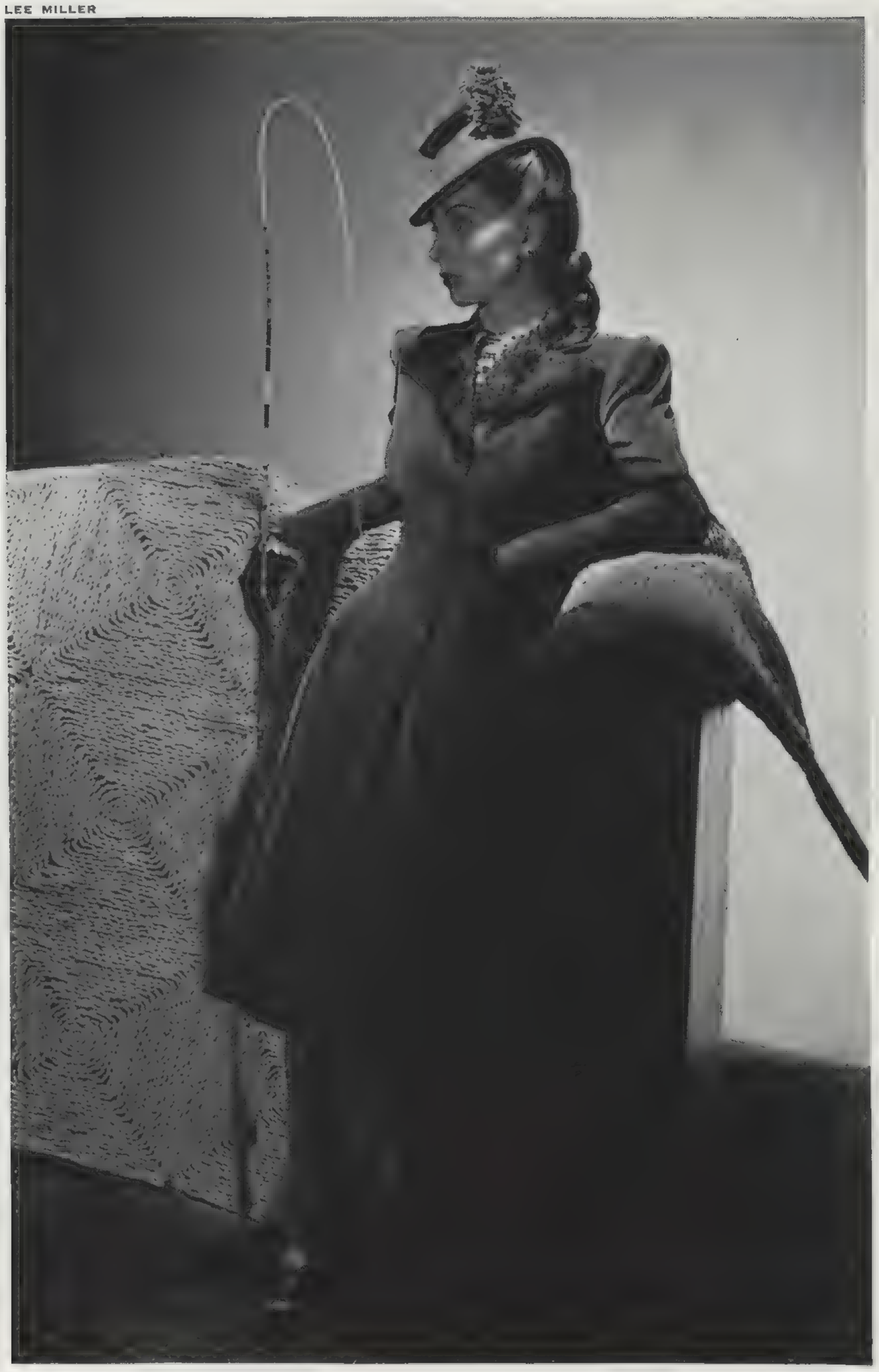
LONDON COLLECTIONS *(continued)*



DIGBY MORTON—young and Irish and a maestro at designing tweeds—made this harlequin suit of blue, green, brown, and wine-coloured checked tweed. Thaarup designed the hat. The suit is imported by Bonwit Teller

LACHASSE is the pseudonym of Hardy Amies, a handsome young Englishman in the Army who uses his leave to design clothes. This is his suit of jade, currant, black, and grey tweed. Brought here by Henri Bendel

LEE MILLER



DIGBY MORTON'S vivid colour sense is unmistakable in this costume—sage-green velveteen coat over a gay plaid wool dress. Hat by Thaarup, London hat-maker. Incidentally, Mr. Morton is visiting America soon

WORTH, British in name and British in origin, has a London Collection designed by Elsa Champcommunal. Here is her grass-green wool coat worn over a tweed suit in horse-blanket plaid. Imported by Jay-Thorpe

PAQUIN'S London house has become headquarters for the famous Paquin clothes—and here are two coats from the new Collection. Black wool with bright buttons. Black and brown wool trimmed with brown fox

TONI FRISSELL

Timothy and Jeremy, sons of Captain and Mrs. Kenneth Wagg, playing on the grounds of their new home, the Long Island estate of Mr. and Mrs. Nelson Doubleday

European children here on visitors' permits

"My Bonnie lies over the Ocean"

Pamela L. Travers, author of "Mary Poppins," writes of the courage of British mothers, who send their children to safety in America

THE singing, shouting train steamed out, a tatter of arms and heads fluttering from the windows. But for each of us left behind on the platform, the waving frieze of departing children dwindled to one particular beloved face etched strongly against the anonymous human mass.

A round, proud little head with a wing of dark hair on its brow nodded vigorously, and a brown hand waved an air-gun. I found myself anxiously wondering if anybody beside myself would realize that beneath those belligerent lineaments lurked a sensitive, defenceless spirit, hesitant and shy and without confidence. And chasing the thought came the even more pressing anxiety—"I hope to goodness he'll behave! What if he breaks *their* wireless or mistakenly turns the air-gun upon the baby?"

Then I reassured myself on both counts with the axiom that all children behave better when they are away from home and that even the most timid of them are naturally tough and sensible and adaptable. Like young plants—slender and fragile, but with the strong protective sap of life running richly in them.

The tail end of the train whisked into a tunnel, and the laughter and shouting grew fainter. Our hearts plunged a little as the last echo died away, but I forced myself to remember that the noise had not stopped; it was only that we could no longer hear it.

Here on the platform the respective positions of parents and children change. *We* are now the lonely little new boys left on the prep school door-step; the children are the brilliant, carefree parents whirled away to a life brimming with events. The puffing train—or the rocking boat—carries them to new and exciting contacts and experiences. All is well for them. It is we, left behind, who have to turn away and (Continued on page 125)

Diane, Eileen, and Seyna, the daughters of Prince and Princesse Guy de Polignac, who are staying now with their grandmother, Madame Paul Dupuy, on Long Island

The Hon. Caroline and the Hon. Melissa Wyndham-Quin, children of Viscount and Viscountess Adare, who are staying with their aunt, Mrs. Harry Payne Bingham

Life Inside

Land cultivation: "Ancestral hall or no, the terrace must have more cabbages"

Overseas evacuation: "No. 404 wants to bring his white mice aboard"

"TIME'S wingéd chariot," which was "hurrying near" in Marvell's day, is now hurtling along in the race to a finish, and we're all caught up in the wheels. History is in the making—history that will read like fiction. But we who run may not read. At close range such tangled immensity bewilders, stuns.

For all that, life "inside the fort," as it has been so succinctly described, still has much that is ordinary, dear, and undramatic. Among the overtones of our lives, the undertones still sound. The walls of the fortress may bulge, but still the refugees come; London was never so polyglot. There may be those heartbreaking farewells at the boat trains, as the children are sent overseas. There may be that grim, Casabianca feeling, as we hear that *positively* the last boat has left for America. There may be the splendid thunders of Winston Churchill's mob oratory, steeling us for the struggle.

Meantime, there are the undertones. The little, valued trivialities. The meeting of friends. Letters: for never before, surely, have there been so many separations. Snatched hours of leisure. Flowers. The sun. There has never been such a summer since 1914, people are saying. St. James's Park is ravishingly lovely without its iron railings. Why don't the rigid old squares follow suit? And so on: all the small preoccupations with which we ward off stalking tragedy. Choosing one's indulgence for the week: flowers—cigarettes—or a manicure—and sticking to it. A new way to doll up margarine—just as absorbing to the housekeeper as the auctioning of Lady Lowther's £24,400 diamond necklace was to the dealers. Both are cogs in our war machine.

Behind the heavy facts of war—like flowers seen through a park railing—these smaller facts stand out. The mordant drollery of Osbert Lancaster, this war's best cartoonist, to date. The Zoo's being turned into a vast chicken farm, so that the barking of seals is drowned by the clucking of hens. The Queen's lead in art patronage; she's just added Matthew Smith's "Jugs and Apples," to her collection.

The Duchess of Kent's dazzling elegance in uniform. A week-end off helping with the harvest; a week-end on, doing part-time munitions. Trying not to sound self-conscious when we say "Friend" to a sentry's challenge. Admiring the gallantry of the R.A.F. wives, who take little houses round and about the airfield, and laugh, and play tennis and Chinese Checkers, and dine gaily with their husbands—husbands who get up from the table and go off on a night sortie...while their wives wait. Wondering just how we, personally, will face up to the fireworks. Lady Warrender, back from the hell of France, made an understatement to end all others, by telling a reporter that bombing was tiresome.

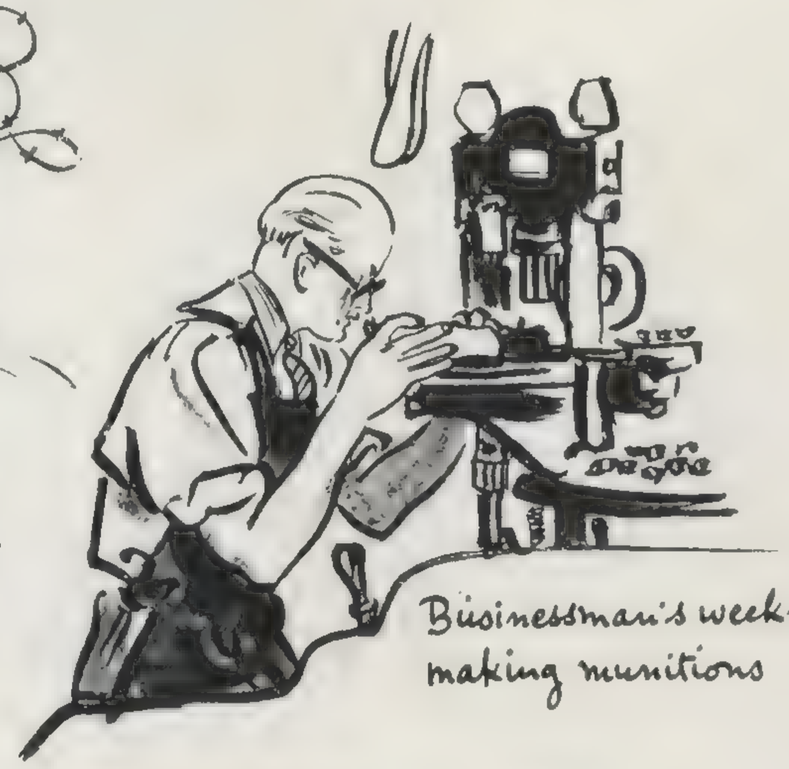
the Fort . . .

The simple things that Londoners will remember — the way life was, early in August, 1940

By Lesley Blanch

Local yokels oyster-like with caution against Fifth Columnists

Bathing-places: now anti-aircraft gun nests



Businessman's week-end: making munitions

Collecting stories about the "parashots," like the one about the local yokel who refused to form fours, saying he wanted to kill, not drill. Cracks at posters saying, "Blank's Tourniquets—a modern necessity"—or, more naively, "How to overcome boredom." Exchanging stories about air-raid shelters. The Dorchester Hotel must be pretty good value for money these days, what with all the ministers and high officials who are staying there for the duration. A recent alarm found the shelter filling up with celebrities—several ministers without portfolios or gas-masks, either; Lady Diana Cooper in full evening dress; Vic Oliver in a serious mood; his wife, Sara Churchill, asleep on the floor; and actress Leonora Corbett trying out a new hair-do.

In Dorset, the septuagenarian Lord Shaftesbury spent four of the small hours in his shelter, surrounded by forty schoolgirls from Miss Faunce's elegant seminary, who are evacuated to St. Giles's House, the Shaftesbury place in Dorsetshire. What a chance for some Chaucer of the minute to give us a new Wife of Bath, spinning her lusty saga, marooned in a cellar, from *take cover* to *all clear.*

More and more young women are—literally—white-haired overnight—and letting it stay that way. Beauty specialists were working overtime, after the women returned from France, for many (Continued on page 119)

SKETCHES BY MARSHALL

Nine's company on the night express: the Services display their gallantry

The Brighter Side

BLACK is all very well, for evening. But, this year more than ever, you'll love colour, too. Hypnotic-red, for example—the flaming orange-red of that come-hither dress on the cover of this issue. Strange, muted combinations of colour—like plum colour and violet; mustard-yellow and pale blue. Benedictine-brown and black. The whole range of pale, chalky blues and greens and pinks. Pink and black—for the young. Dark purple gloves with a red dress; royal-blue or bright red gloves with a pale blue dress. Over a pale pink or bright orange dress, wear a short-sleeved brown fur jacket; long brown gloves that meet the fur sleeves, and match them exactly.

• Left: Molyneux's beautiful dinner-costume—beautiful for any age—inspired by a design of Community Silver Plate; Replica by Kalmour. The dress, of Celanese rayon crêpe, is violet, with a pailletted bodice; the plum-coloured rayon velvet jacket has pailletted pockets. $49.95. Saks-Fifth Avenue, New York, Chicago

OPPOSITE:
Black and the Rainbow—a whole spectrum striping that black silk jersey dress, first, with a neck-line cut low in front, hooded in back. Second: Black with Red—a dinner-dress of silk jersey, with elbow-length sleeves, a full skirt that falls arrow-straight. Both dresses by Mabel McIlvain Downs; at Henri Bendel

Black
and the Rainbow
81

The Pompadour by Night

An evening pompadour—unmistakably elegant. (Even if you don't succumb to a pompadour by day, you'll want one for Occasions.) It makes your head an ornament, above the new slim dresses like this one. Silk jersey, shirred to a vertical line, sequin-embroidered. Bergdorf Goodman. Corday's "Twilight" lipstick. Jewels; Seaman Schepps

The Pompadour by Day

Quickest way to look like autumn, 1940, is to have a pompadour. Vogue showed three as far back as November. Registered more, in May and June. The pompadour is Here. Here, too—the need for really flawless make-up. For the pompadour, imperious and lovely, focuses lips and eyes and skin

HORST • CONDÉ NAST ENGRAVING

Above: Elizabeth Arden designed this classic, curving pompadour—and then worked out a complete new make-up especially to go with it. The name: "Schoolhouse Red"; it goes with clear colours. Feather hat; John-Frederics. Sables by Revillon. Jewellery; Verdura

Left: Another pompadour—this time softly waved, another special make-up by Elizabeth Arden. It's "Cinnabar," for autumn beiges, browns, russets; dramatic on a pompadour-framed face. Mink hat; John-Frederics. Mink coat from Revillon. Jewellery; Verdura

Home

Mrs. Joseph Platt's double kitchen

EZRA STOLLER

THE DECORATIVE TOWELS ARE BY MARTEX

Mrs. Platt's advance preparations

Final touches – in dinner-dress

into my kitchen . . .

June Platt tells the story of her double-kitchen life

[EDITOR'S NOTE: *Mrs. Joseph B. Platt is a woman whose hobby—cooking—became first an obsession, then a profession (she writes cook-books). Her husband, the well-known industrial designer, decorating consultant for "House and Garden," and creator of sets for "Gone With the Wind" and "Rebecca," has the same hobby—cooking. Mrs. Platt is the only woman we know whose enthusiasm carried her to the length of building a double kitchen. She describes it in the article below, along with some pet menus and recipes.*]

WOULD you like to see my double kitchen, a dream kitchen come true? Well, do come in, I'd love to show it to you. It's my pride and joy, with its two stoves, its two side-walls lined with closed cupboards, its two sinks, and two refrigerators. Why two of everything? Because I'm forever wanting to cook, even if we have a cook—and if cook is working, then there's no place left for me to cook. Simple as that. And haven't you noticed that no matter how big your refrigerator is, it's always too full? Then, too, I'm a fanatic about sand in vegetables. I always want to wash salad a little better than the cook has washed it, and I have yet to see my kitchen sink when there wasn't something going on at it, when I want to use it.

As it is now, the cook can work away in her corner while I play in mine. Sometimes, when cook is out, I have a few friends in for a special dinner, which I cook for them myself. It may happen that one of my guests is dying to show me how to make a Bearnaise sauce, or that my husband, who is also addicted to cooking, will get one of his sudden irresistible desires to make a bread pudding. With my double-kitchen set-up, I can go serenely on, really getting dinner, while my guests or my husband have fun trying to outdo me at my own métier.

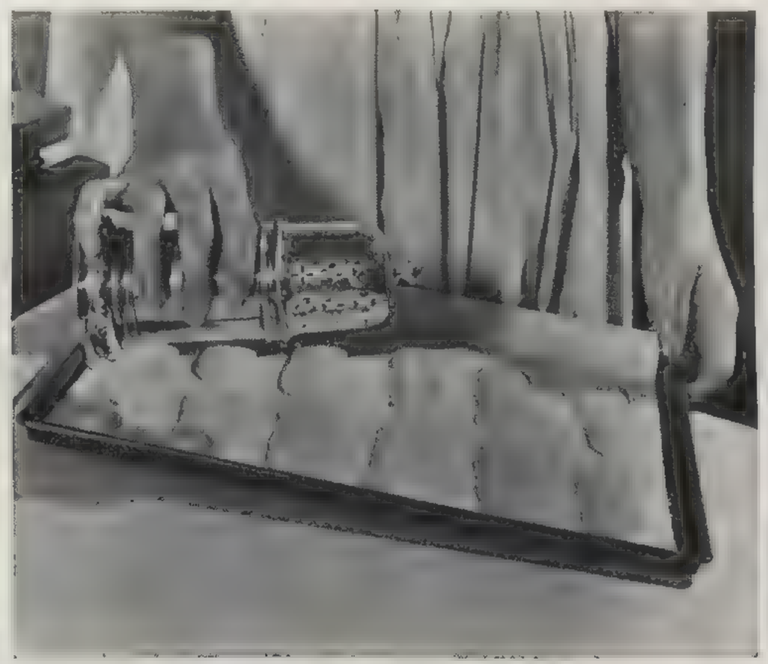
And, incidentally, speaking of bread pudding—I have never been able to understand why my husband's bread pudding should be so much better than mine. He uses my own recipe from my own cook-book, but, nevertheless, his pudding is the best—it's very disconcerting.

My side of the kitchen has its vegetable sink—the other side belongs to the cook. The cook's stove is smaller than mine, but quite adequate. I keep all my lovely pots and pans behind the cupboard doors, and heaven help the cook when she doesn't put things back exactly where they belong.

When I'm cooking, I like to keep my kitchen table absolutely clear. I wash up as I go along, which isn't as much of a bore as it might seem, especially when you have plenty of pretty dish-towels to help you. Dish-towels are one of my pet extravagances. I have a system for them—the red-and-white line check are for glasses; the blue-and-white for dishes; the plaid ones for pots and pans. The ones with the multicoloured stripes are for the silver.

I have a little office off the kitchen where I put card-tables on which to lay (Continued on page 118)

KITCHENWARE ON BOTH PAGES FROM BLOOMINGDALE'S



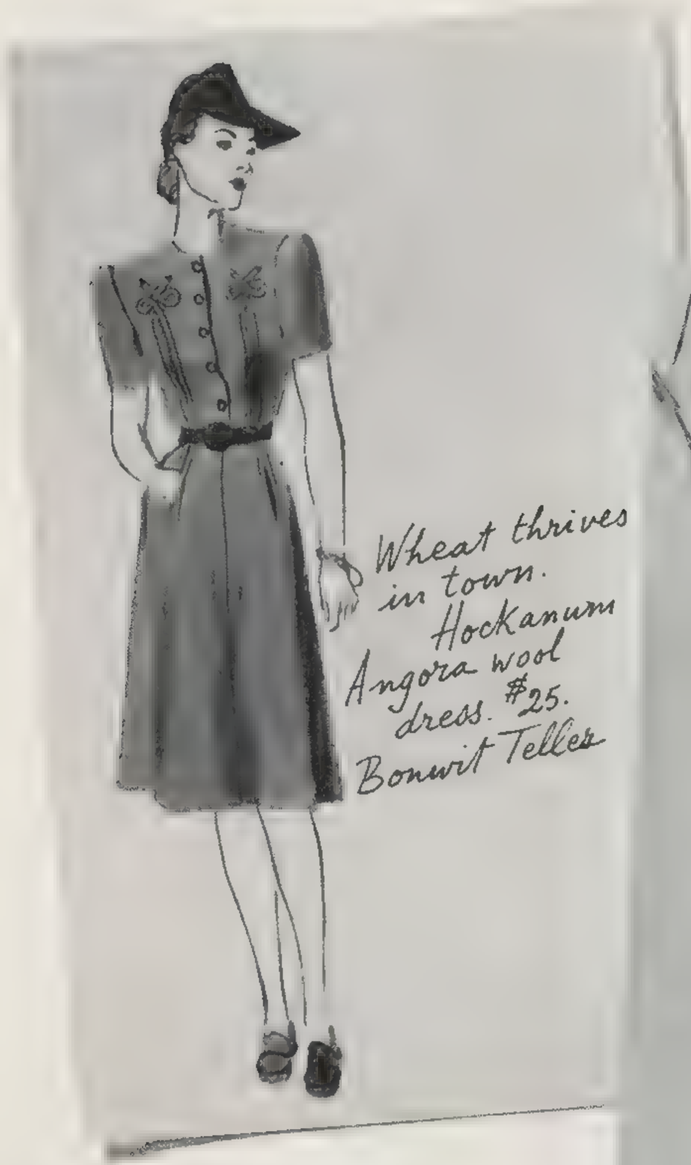
KARGER-PIX

Mrs. Platt demonstrates the light-fingered way to perfect lady-fingers

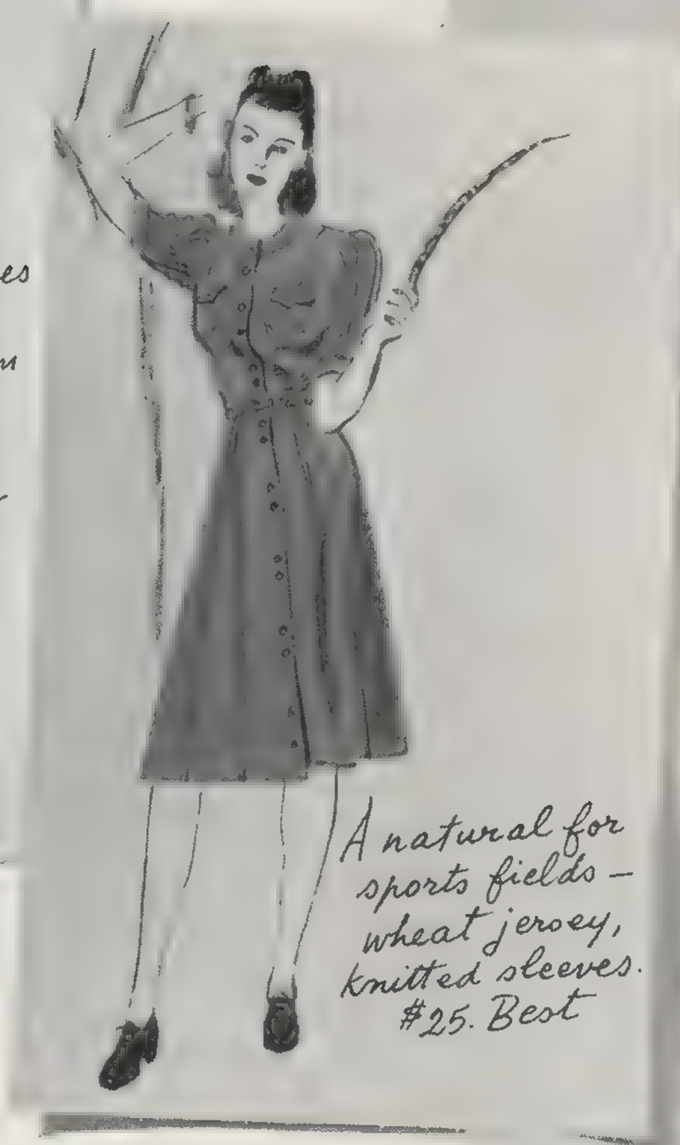
Wheat-beige
jersey dress,
its skirt
side-closed. $25.
Saks-Fifth Avenue.
Knox winterberry
peau de pêche
felt. $8.95

New Wheat Crop

The natural shade rooted in every one's affection

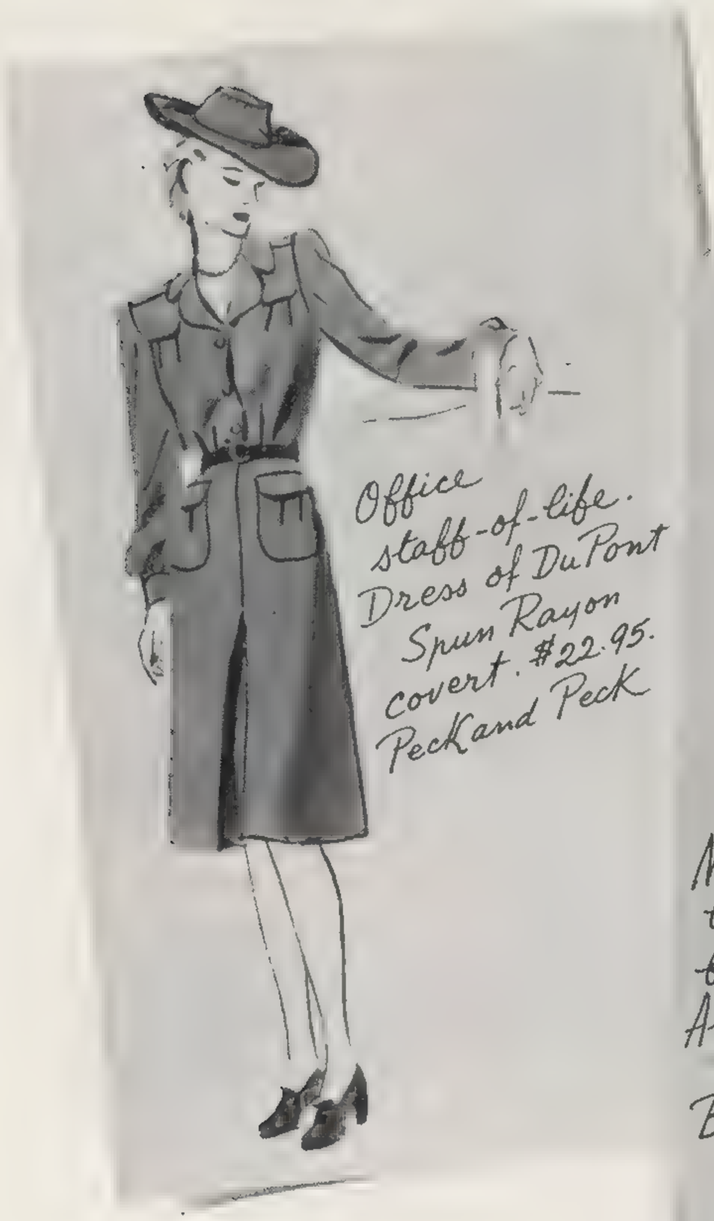


Wheat thrives in town. Hockanum Angora wool dress. $25. Bonwit Teller

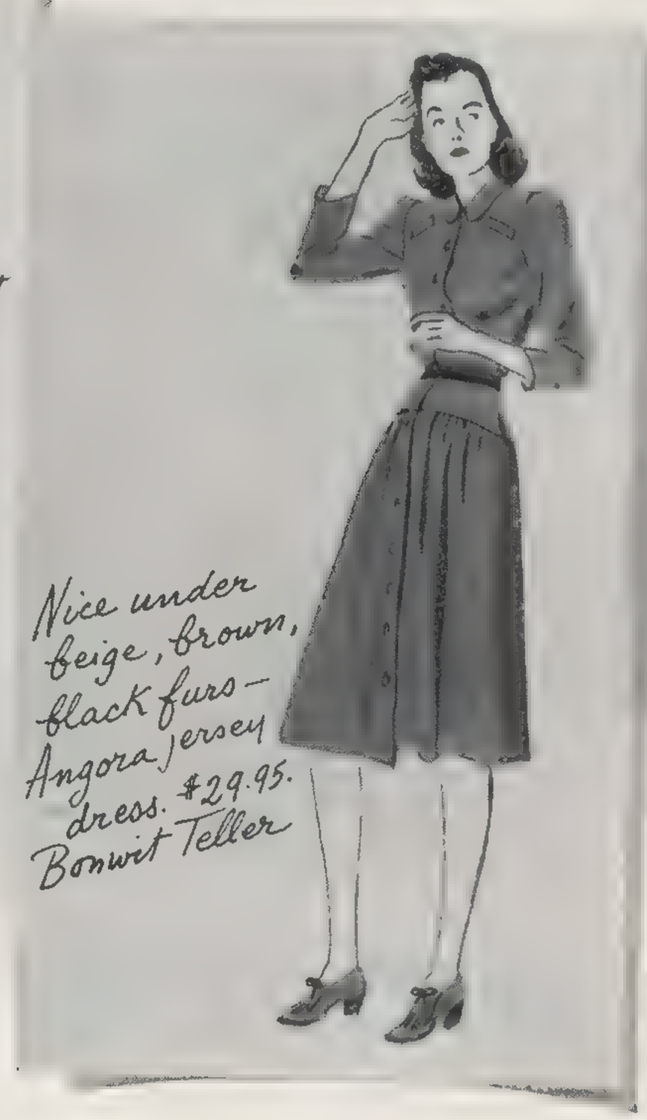


A natural for sports fields – wheat jersey, knitted sleeves. $25. Best

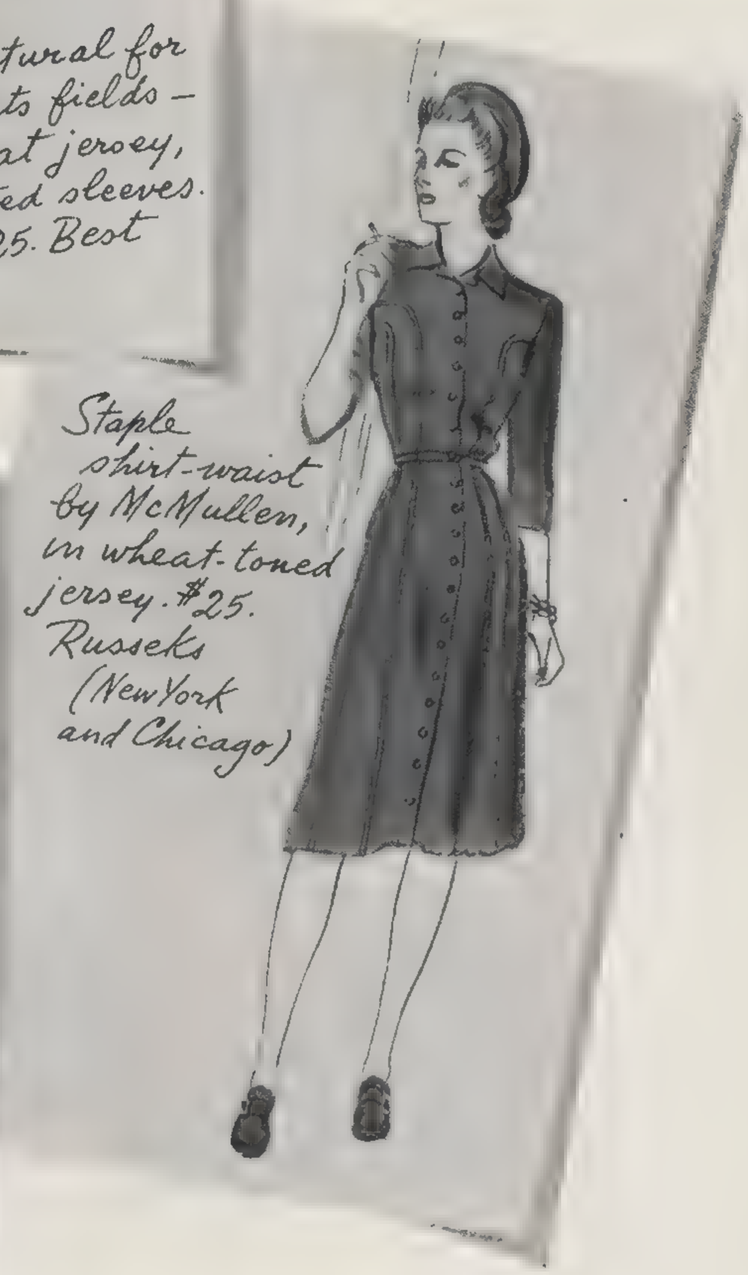
Wheat – a colour to cultivate Two-piece dress, cashmere jersey. $29.95. Jay-Thorpe



Office staff-of-life. Dress of DuPont Spun Rayon covert. $22.95. Peck and Peck



Nice under beige, brown, black furs – Angora jersey dress. $29.95. Bonwit Teller



Staple shirt-waist by McMullen, in wheat-toned jersey. $25. Russeks (New York and Chicago)

RAWLINGS

Slim silhouette broken by a peplum

THIS PAGE—PEPLUMS. First: A shirred peplum-fold on a green wool dress by Charles Armour. $35. Green and brown velvet hat, $18.50. From Milgrim; I. Magnin. Second: A pleated peplum on a black rayon crêpe dress with glittery buttons down the front. $49.95. Black velvet pompadour-hat; $12.50. Bonwit Teller; Neiman-Marcus.

OPPOSITE PAGE—SHIRRED DRAPERY. Shirring, a bow, breaking the line of a red-blouse-with-black-skirt team. Enka Rayon crêpe. $45. This is from Bergdorf Goodman

Slim silhouette
broken by
drapery

Hatters' Row

BRETON of grey felt, made by Knox, maker of the kind of hats all men like women to wear. $7.95

CLASSIC ROLLER—successor to the riding-hat. Turquoise felt. Brewster. $5. Franklin Simon

HALO BERET of black felt. The bandeau turns into a beau-catcher in back. Rafield makes it for $10

GAUCHO HAT of thistledown-green felt—Brewster gave it Latin swagger. $5.75. Franklin Simon

SOFT-BRIMMED HAT—red felt, made by Dobbs—an American synonym for a "good felt hat." $10

LUIS LEMUS

BONNET with a guileless air, brown wool jersey cap, brown suède brim. $3.95. Peck and Peck

PROFILE HAT of kitten-soft beige felt—loveliest if you're tall. Tish-U-Felt. $5.75. Bonwit Teller

FEDORA—made by Dobbs, who made the casuals classics. Of grey felt, yours for merely $10

SCOOPED-BRIM ROLLER—a felt school-hat that went to college. Betmar hat. $5. Lord and Taylor

PILGRIM'S HAT of grey felt, with generous Western lines. Stetson hat. $10.50. From Bonwit Teller

From American hat-makers—
hats that go right on your head
and go lightly on the $$

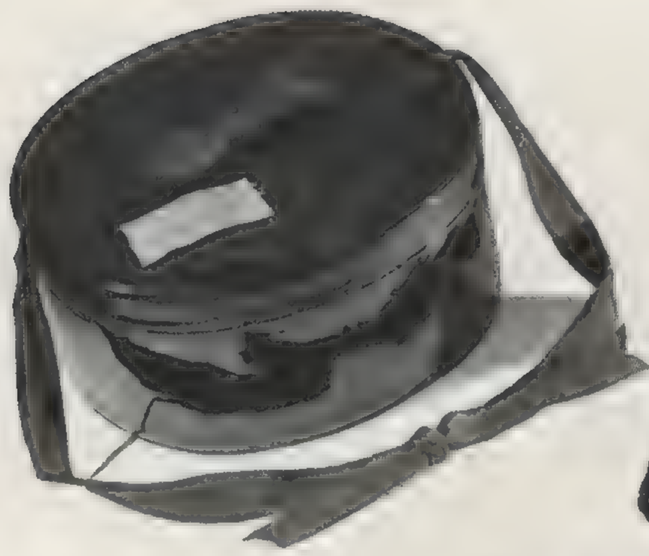
One of the newest things the Shirt-Sleeves Generation can put on its back—a glorified jerkin, lifted out of its sports rôle, turned into something special for late afternoon or evening. Here: red rayon crêpe jerkin over a black Celanese rayon dinner-dress. Under $20. Black velvet pill-box, about $7. All; Macy's

Under twenty —

RAWLINGS

Jerkin dresses under $20
for you who are under 20 years

The jerkin, in new-found sophistication, goes out for a do-dress-up afternoon or don't-dress-up evening. Here, a side-buttoned jerkin of black velveteen, over a blouse of white rayon-and-silk crêpe. The skirt—stiff black rayon faille. (Need we mention change-about ideas?) Under $20. Velvet hat, about $9. All from Macy's



Model life

Beauty like Susann Shaw's—
A hand-bag like a band-box—
A model needs both

RAWLINGS

BLACK WOOL JACKET-DRESS, BAND-BOX HAND-BAG

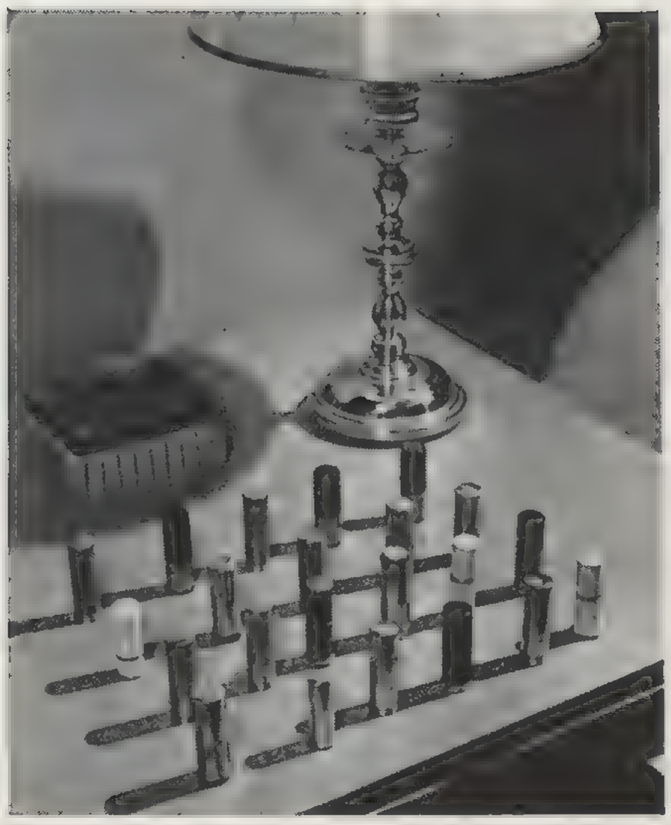
CLOTHES ON BOTH PAGES: CHARLES ARMOUR DESIGNS AT ALTMAN

MISS SHAW'S PLUM CRÊPE EVENING SHEATH, WITH HIP-CONCEALING DRAPERY

ONE of the loveliest models who poses for Vogue is Susann Shaw. Wearing clothes is her profession. Half her working hours are spent in our studio, seeing them, comparing them, trying them on, and being photographed in them. Out of all the clothes that she sees, what does she choose for her own personal life?

Like most of the models in New York, when she arrives at the Studio for photographing, nine times out of ten, she brings her make-up and cold-cream, her mascara and her lipsticks in a round pasteboard Dobbs hat-box. Altman has taken the idea of the makeshift band-box and made it into a real hand-bag—the Band-Box Hand-Bag of patent leather which you see at the top of the page.

On these pages, you see the winter wardrobe Miss Shaw has bought, for her private life as Mrs. Ralph L. Foster, junior. Since a model's wages are not enormous, she has to think twice about how much she spends. But into her clothes goes all her acquired knowledge of good line, plus her own shrewd (Continued on page 129)

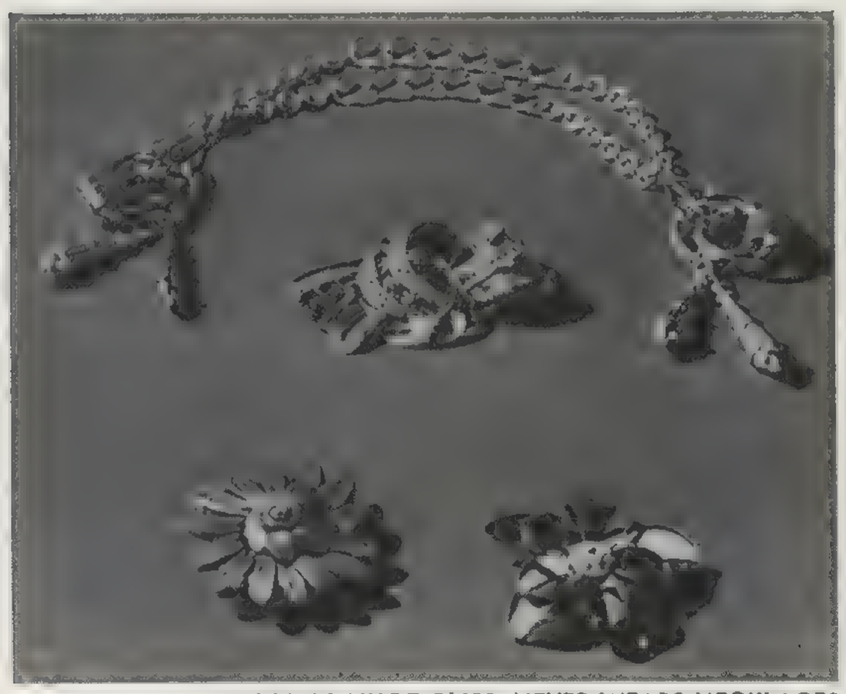


HER TWENTY-TWO BRIGHT LIPSTICKS

HER NEW BEAVER COAT AND HAT

KARGER-PIX

HER SIMPLE BLACK CRÊPE DRESS, BACKGROUND FOR HER MANY HATS



SHE LIKES HUGE CLIPS, NEVER WEARS NECKLACES

SUSANN AND HER HUSBAND: SHE IN HER RED-TOPPED DRESS

RAWLINGS

Origin... New York

• JESSIE FRANKLIN TURNER, the designer with an instinct for harmonious lines and a passion for rare fabrics from all over the world, created this dinner-dress. A beltless sheath of carmine-red silk jersey worn with antique silver jewellery brought from India

JEWELS FROM MERMOD-JACCARD-KING, ST. LOUIS

• MARGUERITE LABBÉ, French born, French-trained at Chanel's, now designing for Ransohoffs, made this beige dress with black velvet
• IRENE, of Bullock's-Wilshire, to whom film stars go for clothes, did this striped silk faille tunic and black silk jersey skirt

Origin...California

Making straight for autumn

RAWLINGS

Ever-new short-waist, glorified in silk—royal-blue faille crêpe. Couturier Design 337

The new narrow sheath, made here of mossy black silk crêpe. (A tunic-jacket goes along.) No. S-4245

BUY VOGUE PATTERNS FROM YOUR LOCAL STORE OR BY MAIL FROM VOGUE PATTERN SERVICE

The new side-tied dress,
of American Beauty silk crêpe —
very eye-catching. No. S-4247

The new two-piece look,
for this side-draped dress;
shown here of satin-backed silk faille,
in warm russet-brown. No. 8804

The new draped peplum
on a slim, teal-blue dress;
silk Canton crêpe. Couturier Design 336

Vogue's designs for dressmaking

GREENWICH, CONN., IN SIZES LISTED ON PAGE 116 WITH BACK VIEWS

SANDERS-BLACK STAR

New Make-up Bar

This is the new "Cosmetic Bar" where you can be beautified by Dorothy Gray while you're trying on clothes in Lord and Taylor's new Designers' Shop. And this is one of the new dresses from the shop—Bertha Altholz's black wool with red-yarn-edged peplum. Madame Pauline's felt postilion hat

Signed Designs

Ready-to-put-on clothes designed and signed by young American talents

RAWLINGS

Two more designs from the young American talents in Lord and Taylor's "Designers' Shop." Charles Cooper's black rayon crêpe dress with triple ruffles at the hem. Fritzie Hannah's black Hockanum wool dress buttoned to one side. Madame Pauline mink hat and jersey turban

THERE has been—need we tell you?—an enormous amount of fanfare about the changed situation of Fashion Design in America—and for America. The closing down of the Paris *couture* behind the impenetrable curtain of German domination has changed the fashion life of the world.

Out of all the smoke, out of all the talk and speculation and barrage of rumours as to what American fashion would do without the French designers for inspiration, there arises at last, the steady, quiet, calmly practical voice of the American merchant—the business Princes who head the great shops of America.

"We can do what we must do," they say. "While Paris design existed, we used it and profited by it. If and when it exists again, we shall welcome it with the warm welcome of a friend returned from danger. But even without Paris, we are not dismayed. We know what we can do. Let us show you."

Shown us, they have, in their ready-to-wear collections, chosen and edited from American designs.

Many shops have taken definite steps to show confidence in, and to encourage these new Hopes for fashion design in America. One of the first is Lord and Taylor, who for several years have sponsored young American designers, and who, three years ago, instituted a design award that has become an event of national importance, not merely in the fashion field, but in general industry as well.

Now they are opening their new "Designers' Shop," with clothes created especially for Lord and Taylor, priced in the pleasanter categories, and labeled with the name of the designers. The ten designers are not novices, but most of their names have been, hitherto, unknown.

On these two pages are some of the excellent, wearable day clothes from this new shop. Look, too, for a caramel-beige velveteen-and-crêpe dinner-suit by Frances Troy Stix; for an absolutely simple, classic, long-sleeved, white-and-silver dinner-dress by Zelma Golden; for a pale beige wool afternoon dress with quite exquisite hand-done detail, by Vera Host.

And to make things absolutely easy, you may also ask for a fresh make-up before, after, or during your tryings-on. What could be more spirit-lifting than that?

PINK-WITH-BLACK

Goes dining, goes dancing—
Compliments complexions—
These five consider pocketbooks

Above (seated): Skirt and long, tight bodice of black velvet, an enormous flounce of pink rayon-and-silk taffeta. $40. From Jane Engel. Standing: Pink sweater, jet-dotted, joined to black rayon taffeta skirt. $25. Franklin Simon

Right: Pink Crown-Tested Rayon lamé (pink gives you that dewy-rose-petal look), draped bodice. Flattering, if you're slender, even if you no longer tell your age—for the sizes go from 10 to 20. $29.95. From Lord and Taylor

TONI FRISSELL

Pink and black take the evening air in a huge-skirted dress—the young things go on loving their wide skirts for dancing—black rayon faille taffeta, pink-paneled; pink and black sequins on the bodice. $25. From Chez Rosette

Left: An engaging dress that might almost have stepped from the pages of Jane Austen. Pink rayon taffeta striped with black velvet bands. Wear it with black gloves, make it sparkle with some of the new jet jewellery. $25. Best

Eternal Triangle...

1 FOR TAILORED TOWN BLUES. Now that blue is a first-run winter colour, it calls for a special cast of accessories. The shoe—red-piped blue suède, a strap through its wedge. (Leave it off, and you have a pump.) Saks-Fifth Avenue. The bag—blue suède by Bienen-Davis. At Lord and Taylor. The glove—hand-sewn suède; Kay Fuchs design. Altman

2 FOR COUNTRY BROWNS. Nice with the new light, bright browns flourishing on rural landscapes—these addenda. The shoe—a sturdy brogue of tan calfskin. Frank Brothers. The bag—brown rawhide, knapsack-size. Elizabeth Arden. The glove—water-snakeskin, made surprisingly soft by a new process. Designed by Merry Hull. From Lord and Taylor

3 FOR TAILORED CITY BROWNS. Predestined to join up with town tweeds, tailored suits, are these brown accessories. The shoe—a step-in of brown calf, very walkable. I. Miller. The bag—soft brown calf with parking-space for everything, a gilt metal tag for your name. Koret bag, at Bonwit Teller. The glove—a short, classic one of brown Boxlav. At Best

4 FOR TRAVEL BLUES. Collaborators with blue costumes for travel—be it thousands of miles or commuter's jump. The shoe—blue reversed calf on a wedge. Saks-Fifth Avenue. The bag—navy-blue calfskin, piped in red, by Evans Case. Completely fitted, for repairs en route. Saks-Fifth Avenue. The glove—a hand-sewn classic of bright red Boxlav. At Best

..the Shoe, the Bag, the Glove

RAWLINGS

5 FOR DINNER-CLOTHES—ANY COLOUR. Suave black to merge with black, accent beige, contrast with bright colours. They're made of Antelle—a new fabric, strong and supple. The shoe—an open sandal. By Delman; Bergdorf Goodman. The bag—a shirred one, by Lewis. Saks-Fifth Avenue has it. The glove—shirred slip-on. By Merry Hull; Lord and Taylor

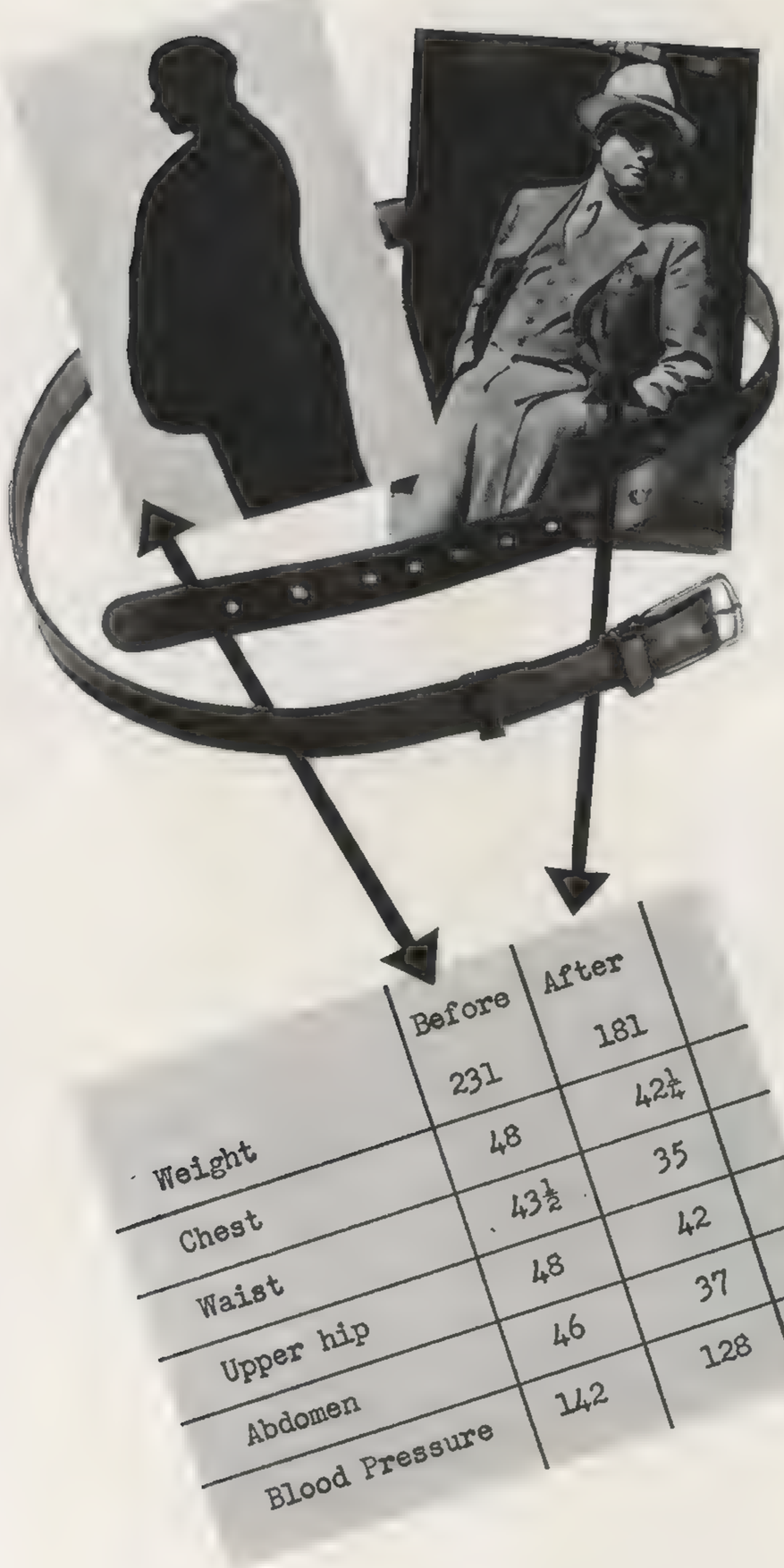
7 FOR DINNER BRONZE. Bronze kid—the season's furore, the season's comeback, used for impressive new accessories. The shoe—a bronze kid sandal on a wedge of bronze satin. Notice the leather-plus-fabric team. From Saks-Fifth Avenue. The bag—a bronze kid envelope. Abercrombie and Fitch. The glove—brown antelope, embroidered with jet. Altman

6 FOR AFTERNOON BLUES. With important-occasion blue suits or coats, slim afternoon dresses—this trio. The shoe—aristocratic opera pump of blue kid. I. Miller. The bag—a very soft one, a very decorative one of sapphire-blue velveteen. This is a Koret bag. Bonwit Teller. The glove—classic slip-on of navy-blue kid, by Aris. Altman

8 FOR SOFT BLACK SUITS. Natural-born complements to little "dressmaker" suits—these "dressmaker" colleagues. The shoe—black suède; pleated faille insert. Andrew Geller. The bag—classic oval of bright red calf. Elizabeth Arden. The glove—black suède, buttoned with a gilded metal disk for your monogram. Kay Fuchs glove; Saks-Fifth Avenue

50 pounds...50 days

Wherein a fat man successfully borrows a reducing regimen from the ladies



	Before	After
Weight	231	181
Chest	48	42¼
Waist	43½	35
Upper hip	48	42
Abdomen	46	37
Blood Pressure	142	128

Above, encircled by the telltale belt with its nine notches, you see Mr. E. in his "before" and "after" proportions. Here is the chart which tells the story of Mr. E.'s "disappearing act"

THIS is the tale of a man who lost fifty pounds in seven weeks and one day—the case history of a man (we'll call him Mr. E.) who took eight and a half inches off his waist, six inches off his upper hip, and nine inches off his abdomen, all via the U. S. Mails. This is the story of a man who, at twenty-eight, had a blood-pressure of one hundred and forty-two, and how it was brought down to one hundred and twenty-eight; of a young man who not only lost in poundage, dimensions, and self-consciousness, but had eighty dollars knocked off his life insurance premiums.

In fact, the "before" part of Mr. E.'s story is that of any number of erstwhile athletes who are now holding desk positions. It is not unusual for them to put on weight, but it *is* unusual for them to admit it. By and large, stout men are simply barefaced about telling you that they "haven't gained a pound in years"—in urging you to pound their flexed biceps so as to prove that they're "as hard as a rock." The fact is, men are inept at dieting and years behind women as to reducing regimens. They spend violent and well-intentioned hours in "sweatshops" and gyms, building muscle *over* fat—instead of first eliminating the fat; ergo, they come out clean and shining, but with unchanged measurements.

Not so Mr. E. He seemed to be enviously aware that women had the edge on men when it came to reducing, consequently in his letter to Vogue, he wrote, "I recall the excellent job done on Miss Herrick by the Hudnut Success School. Why aren't there such opportunities for men? There must be other struggling males besides myself who would avail themselves of the privilege of altering their proportions." He further wrote, "I am much too bulky," and that he wanted something done about it. At once. Instantly.

Within twenty-four hours, Mr. E. was summoned to New York—partly to check the sincerity of his sentiments, partly to see if he really weighed as much as he said he did, and partly to see if there was any physical reason why he *should* weigh that much. They were sincere. He did. There wasn't. Because Mr. E. admired the work done by the Hudnut Success School, we approached Miss Delafield, the directress of the school, on the delicate subject of changing her allegiance (just for this once) from the female of the species to the male...only to find that Miss Delafield had been hankering for some time to try Success School methods on the male sex.

During the entire regimen, dictated by Miss Delafield with an eye to masculine psychology and an absorbing job, Mr. E. was never hungry, never tired. His only complaint, which came at the end of the second week, was one of poignant restraint. "I hate oranges." Later, he asked rather querulously, "What do I do with my old clothes?" But that was a half-hearted discontent.

Excepting for the first week, when Mr. E. was on the famous—famous for its dullness and gagging abundancy—elimination diet, no red-blooded man could possibly complain of the food allotment. Such surprise items as eggs and toast were (Continued on page 127)

Lisner *powder·blend* pearls*

REG. APP. FOR

Bringing to you an exciting, a highly significant discovery in beauty! Introducing, for the first time in fashion history, costume pearls matched to complexion tones. *Subtly color-blended,* as your face powder is blended, to glow with your skin and dramatize your individual coloring. Finesse that makes all the difference between artless prettiness and sophisticated perfection. A secret known to the great beauties of the world, who have always chosen Oriental pearls for their skin-affinity, sometimes waiting years to complete the perfect necklace. Now to be found in pearls you can choose . . . and wear . . . *today.* At fine stores everywhere. Identified, by a satin ribbon tag, as the original Lisner Powder-Blend Pearls.

MATCHED TO YOUR COMPLEXION TONE!

Leading beauty authorities have created the tones of Powder-Blend Pearls. In three subtly different tints . . . one perfect for your skin.

ivoire . . . *Creamy and rich*
argent . . . *Silvery and cool*
rosée . . . . *Rosy and warm*

*Simulated

GUNTHER Mink

There are so many grades of Mink and so many factors determine value, it is important you know them, and are assured of the integrity of the seller. For 100 years Gunther has been recognized as an authority on Mink. Have your coat made to order from pelts selected with the aid of our experts, or choose one of the many models for immediate wearing. Wild Mink ranges from $1895 to $6950 for the finest darkest skins, other natural mink coats from $1275.

Gunther 666 FIFTH AVENUE at 53rd, NEW YORK

DISCOVERIES IN BEAUTY

Sweet and nostalgic is Shulton's new perfume series, "Friendship's Garden." A new fragrance that permeates a whole line of scented accessories. See text below

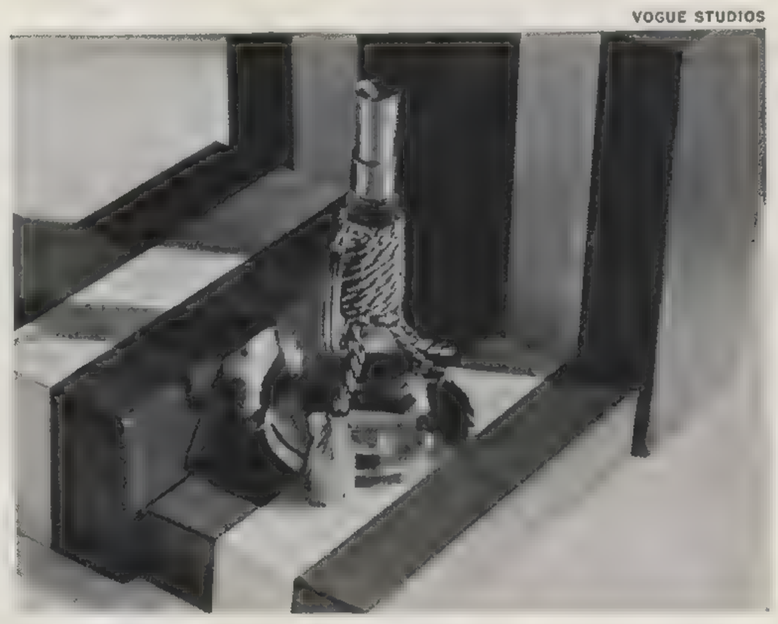
"Friendship's Garden" is the name of a new series created by Shulton to be a companion fragrance to their "Old Spice" Early American series. If one might call the "Old Spice" series "Yankee," then the "Friendship's Garden" group is unmistakably Southern. Full of the dim, memorable perfume of Charleston Gardens, it's a brilliant, but innocent sort of fragrance. You may have perfume (which we show you above) done up charmingly in a triptych box, with a little booklet attached, revealing to you the wondrous lore of the Language of Flowers. Also, in the same fragrance, you may have toilet-water, dusting powder, bath salts, soap, and sachet.

We love people who reduce life's complications to the lowest possible denominator...cosmetic houses, for instance, who produce "if-you-were-stuck-on-a-desert-island-with-only-two-products" kind of ensembles. Such a one is the Face Freshening Fillip of Du Barry. There is a small pink box, and therein is the double-bitted answer to a good skin...cleanliness and more cleanliness. A nice, soft, gentle cleansing cream, and the famous Du Barry Special Preparation, which is a mealy crusader against blackheads, enlarged pores, and blemishes.

Peggy Sage, who can spot a good colour at limitless paces, has matched nail enamel to the Germaine Monteil lipstick, which we showed you in the last issue. Both the lipstick and the enamel are called "Dark Fire," and are (for once) an accurate word-picture of the colour. Deep, smouldering, with a nice flare of brilliance, it is attractive with almost all of the new autumn colours. Both at Bonwit Teller.

One for the record—if you happen to be a Willkie rooter, Mary Lewis has produced a "We Want Willkie" compact, which looks like one of those Willkie buttons enlarged. Fence-straddlers and Democrats will at least appreciate the solid powder, which is both news—and nostalgic—and the firm puff.

VOGUE STUDIOS



More like a child's "tooter" than a martial symbol is Charbert's amusing new Cologne Trumpet. Filled with "Of Thee I Sing," it's a charming, spicy bit of decoration

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You'll See These Six Beautiful Reds on Every Lip...They are the Lipstick CLASSICS!

You've made these Helena Rubinstein lipstick colors "classic." They're the ones you choose over and over again no matter what colors shift into fashion . . . because they're as right for you as the color of your eyes. They're beautiful reds that suit to perfection the complexions of the lovely women of this country. Now Helena Rubinstein honors them with a charming new case like a little Greek column—The Classic Case.

THESE ARE THE LIPSTICK SHADES YOU HAVE MADE "CLASSIC"

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SPORTING PINK. Women with fair skins choose Sporting Pink—no matter what color their hair . . . white, auburn, black, blond . . . because it is such a vivid foil for their creamy skin.

RED VELVET—A deep, bright shade that many dramatic brunettes wear constantly. Beautiful night shade. Particularly lovely with furs and rich fabrics.

RED CORAL—The young choose this . . . and girls who prefer their make-up light, love its subtle flattery.

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Steadily Madame Rubinstein has improved the texture of her lipsticks. Now she goes a step further and adds oil from the heart of a wheat kernel, rich in Vitamin E, to the creamy composition of each lipstick to give the lips a shining lustre. 1.00, 1.25, 2.00.

BY HELENA RUBINSTEIN

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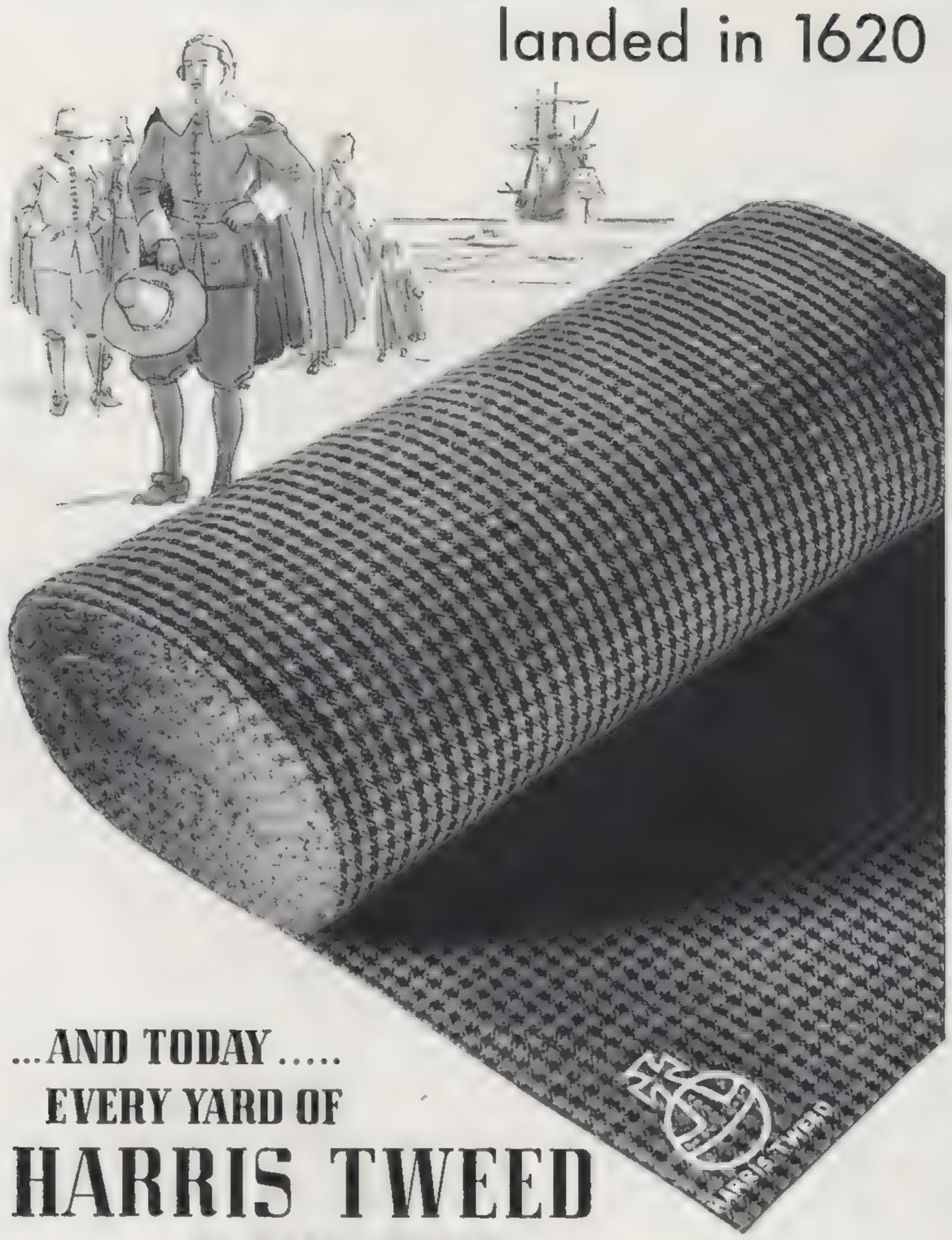

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THE SORCERY OF SOUR CREAM

By Jean Freeman

ONE of the most delectable things in life is sour cream, which, unfortunately, has played a Cinderella rôle in most households. For some obscure reason, we associate sour cream with exotic foods; perhaps because it is bound up with memories of Russian dishes. Actually, sour cream isn't an accessory to the exotic at all, but it does add zest and originality to otherwise humble cooking. Moreover, it can be used, with equal success, at strategic points—the beginning, the middle, or the close of a meal.

AS A BEGINNING

Hard-boiled eggs are always popular at a cocktail party. Try serving them on a canapé wafer, first having dipped them in thick sour cream mixed with a few cut chives. Or try sour cream as a "mixer," instead of butter, with Roquefort cheese, spread on thin squares of brown bread—and don't forget a dash of Worcestershire sauce and a sliver of radish on top.

Bland boiled fish, such as halibut, salmon, or poached fillet of flounder, takes well to the following sauce. The ingredients are:

1 tablespoonful of flour
4 egg yolks (well beaten)
2 tablespoonfuls of sweet butter
2 tablespoonfuls of cold water
1 cupful of sour cream
Salt and paprika to taste

Sift flour slowly into beaten egg yolks and add cold water. Strain mixture through a fine sieve into a saucepan. Add sour cream. Cook over a low flame, stirring constantly until the sauce thickens. Finish by adding butter, bit by bit, beating it in with a silver fork or wire whisk. Add seasonings. Serve hot or cold, as desired.

FOR THE MAIN COURSE

We are all in favour of dishes that can at once be cooked and served in a casserole. There is something heartening about the appearance of a ruddy-brown earthenware pot at table; the reaction upon seeing it is that good food MUST be imminent. You won't be disappointed if your casserole contains this CHICKEN PAPRIKA, which requires:

1- to 3-pound broiler, or frying chicken
½ pound of sweet butter
2 Spanish onions
1 clove of garlic
Salt and white pepper to taste
2 tablespoonfuls of mild paprika
1 cupful of tomato paste (diluted with 1 cupful of cold water and slightly sweetened with 1 teaspoonful of sugar)
1 pint of sour cream

Slice the onions in thin rounds, and sauté slowly in hot butter. Add tomato and paprika. Cut chicken into convenient serving portions, season well with salt and pepper and minced garlic; place in the hot-butter-and-tomato mixture. Cover closely, and cook for one hour, turning chicken at intervals. When the chicken is tender, reduce the flame, add sour cream, and stir gently in order to blend the cream with the other ingredients. Do not allow the sauce to boil. Serve very hot.

Boiled broad noodles, sprinkled with grated Parmesan cheese, are a good substitute for potatoes with this dish, and, of course, a crisp green salad is indicated.

Another good bet which relies upon sour cream for its flavour is VEAL MARGUERITE. We came across this recipe in an old Austrian cook-book, experimented (adding personal touches), found it delicious, and adopted it as our very own. These are the ingredients needed:

1½ pounds of lean veal cutlet
¼ pound of sweet butter
½ cupful of sifted flour
3 egg yolks (well beaten)
Salt—white pepper—paprika
1 pint of sour cream
1 tablespoonful of chopped parsley

Have the veal cut into convenient slices for serving, and have them pounded until paper-thin. Melt the butter in a large, heavy skillet. Dip each slice of meat into beaten egg, coat lightly with flour and season. When the butter is very hot, put in the cutlets, and cook, closely covered, over a moderate flame for about forty minutes.

When the veal is tender and nicely browned on both sides, remove it to a preheated platter. Add the sour cream to the pan-butter and stir while heating, so that the sediment at the bottom of the skillet blends with the cream. Pour the hot sauce over the meat, dust the top with chopped parsley and paprika, and serve at once.

A salad of pressed cucumbers, generously spiked with minced white onion, is an excellent accompaniment.

SUNDAY-NIGHT NUMBER

There are unexpected guests, you are tired, and it is the cook's night out. The usual platter of cold cuts doesn't appeal. You wish that a little table would spring from nowhere, replete with food appropriate to the weather and your own mood. It won't, but with a little effort, you can regain your faith in magic. This is how the formula goes:

1 pound of fresh cottage-cheese
1 pint of sour cream
1 tablespoonful of caraway-seeds
2 tablespoonfuls of chopped chives, or small white onions
Salt and white pepper to taste

Place the cottage-cheese in a large, chilled bowl, and pour the sour cream over it gradually; mix until absolutely smooth. Add seasonings to taste, then the caraway-seeds. Dust chives or onions over the top. Serve cool, but not iced, with small, peeled, boiled potatoes, which have been lavishly coated with sweet butter and chopped parsley. Wonderful with cold ale and a dish of garden-fresh radishes.

LAST IS BEST

We have in this country no substitute for England's Devonshire or clotted cream, served, by the by, in lovely small brown pots. The nearest approach to this high-spot of the English summer are berries that have been washed, chilled, dusted over with powdered sugar, and then topped with a spoonful of tart-sweet sour cream. No tricks, no trouble. Just a wonderful dessert.

Strawberries, raspberries, and blueberries all will do their best under this treatment, to gain you a reputation for originality and good taste.

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MINK TAILS swirling around a red velvet rose—a boutonnière to add an exciting fur touch to your furless suits or coats. $10.50. John-Frederics

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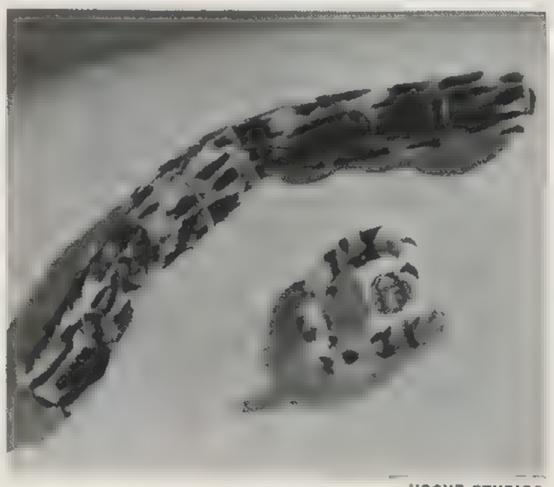
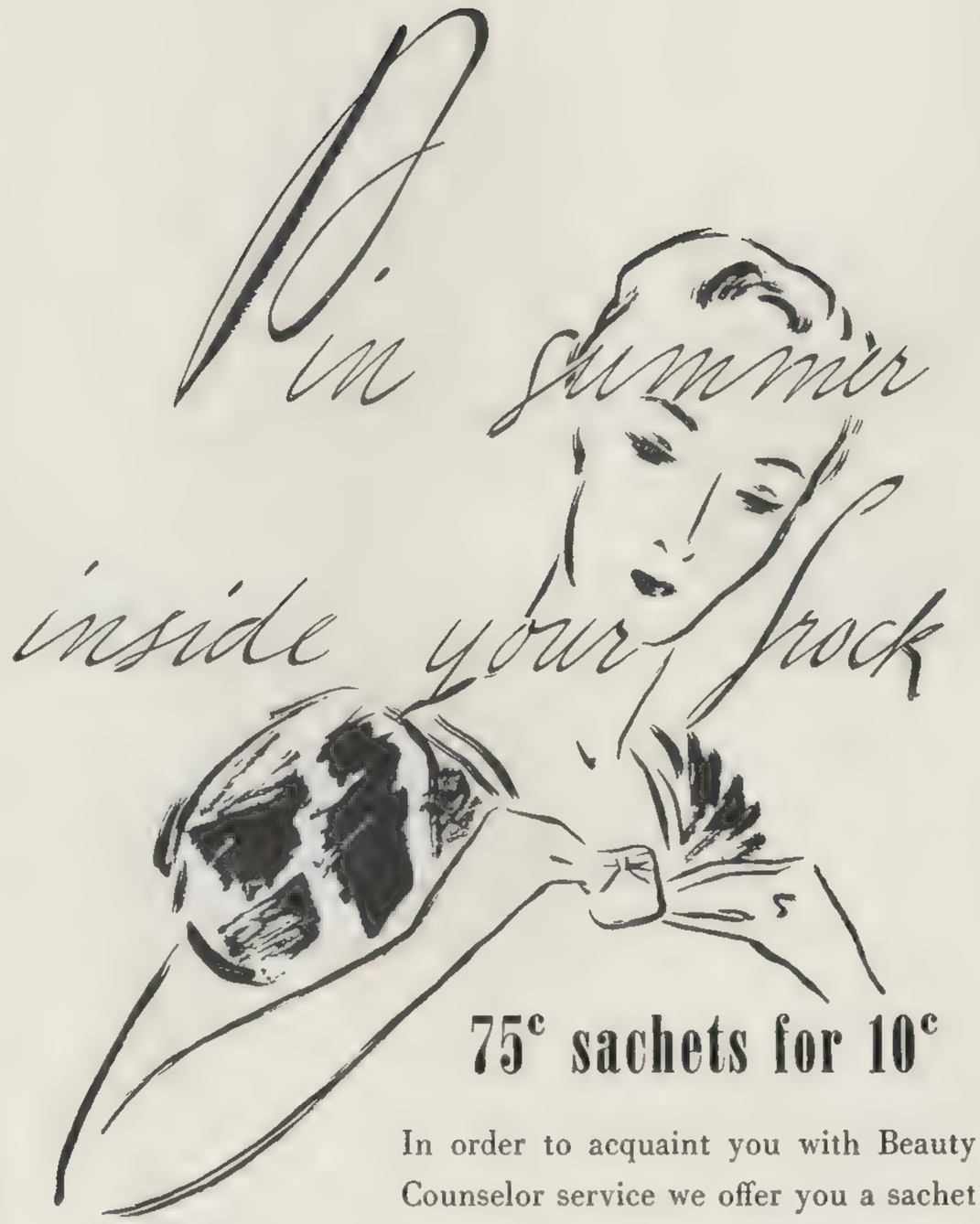
PERSIAN LAMB BOWS on these black suède pumps. They're detachable, so you can have others to match different fur accessories. $15.75. I. Miller



LEOPARD for belt and bracelet studded with multicoloured stones. Nice with your suavest afternoon costumes. Belt; $20. Bracelet; $10. Hattie Carnegie

VOGUE STUDIOS



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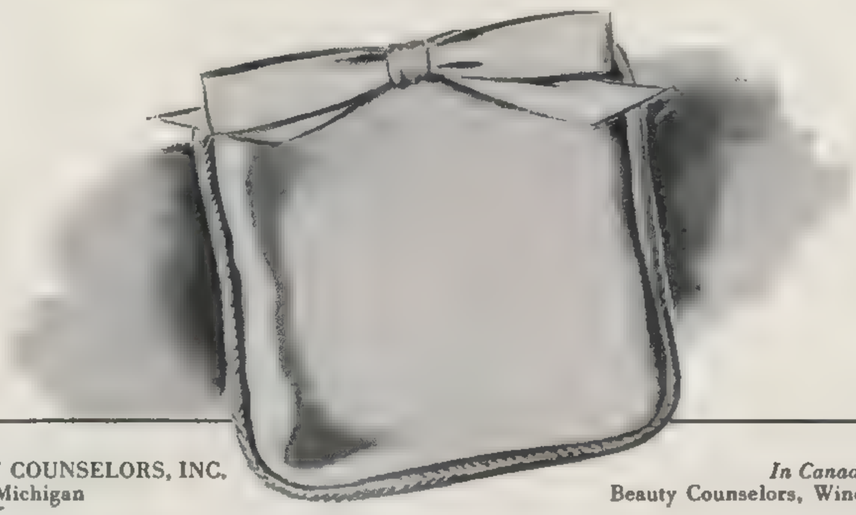

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E—SCOTTISH TWEEDS from John Barr—exclusive with McCutcheon's. Superb weaves in shades that only a master colorist could mix. Plaids, checks, overplaids, monotones, and matching plains for ensembles. 54 inches wide. 7.95 to 9.50 yd.

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THE ARMORY SHOW OF 1913

(Continued from page 71) are, incredibly gifted draftsmen; full of magnificent freedom and daring, and, really, quite as expert as most of the Renaissance Florentines, their desire was *not* to exhibit technical skill or manifest any interest in the superficial appearances of Nature, but to convey, with a new, exciting, and highly personalized technique—and, of course, as movingly as they might—the æsthetic experiences which they had, from time to time, been privileged to undergo. That being so, anything like ostentation of skill on their part (in mirroring the exact surfaces of reality) would be, as Roger Fry pointed out, more fatal to their aims than an actual incapacity to draw.

These masters knew that it was a simple trick to copy Nature exactly. One does not have to be born an artist to do that; witness the thousands of bad painters who every year master the trick so handily. But really to create stirring, significant, and truly evocative forms, as Cézanne had created them, was a feat of another and infinitely more magical order.

The critics, too, accused Van Gogh, Cézanne, Seurat, and Rousseau—none of whom had ever sold a canvas—of having painted as "wildly" as they did in order to sell their works to uninitiated or feeble-minded collectors.

THE MUCH-MALIGNED "NUDE"

It is difficult to describe, at this late day, the furore created by some of the paintings at the Armory. There was, in particular, Marcel Duchamp's "Nude Descending the Stairs" (on page 68 of this issue), a canvas—or apparition, rather—which is now in the collection of Mr. and Mrs. Walter C. Arensberg. This remained the most widely discussed and frequently burlesqued exhibit at the Show. Hundreds of cartoonists—Caruso and Césare among them—poked fun at it, while the squibs it engendered must have run into the thousands. The commotion which it everywhere created was difficult to account for, since Duchamp, a serious, modest, and extremely intellectual man, had, in painting it, certainly been free of any attempt at hoax or guile. He had obviously merely wanted to resolve a female figure into an intriguing geometrical pattern—rather than to reproduce it faithfully as a creature of flesh and blood. He had, quite as patently, hoped to convey in the canvas a suggestion of *continuing* motion; to set in play, that is, the kind of rhythm which a female body might progressively generate in descending a flight of stairs.

I remember trying—in my capacity of unpaid press-agent at the Show—to stem the indignation which the picture aroused, by hinting that there could be no possible harm in æsthetic experiments of this sort, and that, if the spectators would only try to view it as a figure in motion, rather than as one fixed inexorably in time and space, they might possibly derive great pleasure from it. But such arguments were of no avail; visitors—thousands of them every day—continued to question Duchamp's sanity and to heap upon his intriguing lady epithets of the rowdiest possible order.

Fantastic as it may seem, it was in a great measure the scandal created by that canvas, and by some of the more Cubistic works of Picasso—a painter now recognized as the most inventive and versatile artist who ever lived—, that led to America's final acceptance of the entire Modern movement. The bemusement and rage of two hundred and fifty thousand violently articulate visitors—here and in Chicago—over Duchamp's disconcerting apparition and Picasso's amazing creations, aroused, in the public at large, such a far-reaching curiosity concerning the true meaning and hidden purport of Modern French painting, that intelligent Americans everywhere determined to study the phenomenon dispassionately and on its æsthetic merits alone.

After twenty-five years, our public has at last realized that Modernism was a completely sincere movement. They have seen that it resulted from a desire, on the part of the artists involved in it, to interpret, with all the honesty they could summon to their aid, the chaotic and complicated age in which they lived. They wanted to pass on to future generations, true pictorial equivalents of the quickened tempo of their time; its inordinate lust for life, its heightened colour, tumult, and heat.

It can now clearly be seen that, without the twenty-one French masters whose works were so derided at the Armory, the world would, literally, possess no æsthetic record of the pattern and cadence of the past fifty years, or of the spiritual and æsthetic revolutions which they generated and set in play.

The Armory Show ended, officially, on Saint Patrick's Day, 1913. On the following afternoon, the Sixty-Ninth Regiment Band, with a complement of fifes and drums, and a cavorting body of painters, sculptors, art students, and heterogeneous enthusiasts, paraded around the Armory to the quite infelicitous tune of "Garry Owen." After the parade, it was announced that over three hundred pictures, sculptures, and lithographs (out of twelve hundred exhibits) had been sold at the Show, the French artists considerably out-selling the Americans, but usually at somewhat lower prices.

MODERNISM ON THE WAY

The exhibit was then dismantled and sent West, where, at the Chicago Art Institute, another hundred thousand visitors accorded it the same show of incredulity and abuse which had greeted it here; the public in Chicago also bringing against it the charges of insanity and charlatanism. The exhibition finally met its demise at Boston, where (perhaps because of the congenital reserve of Boston's older families) it awakened but little interest, save from a socially prominent neurologist, who pronounced Matisse and Picasso to be victims of "paranoia in its later and less curable stage."

All in all, the Show exercised a great educational influence in reforming America's æsthetic taste. For one thing, it led to the purchase of Cézanne's "*Colline des Pauvres*" (a canvas which had hardly been noticed at the Armory) by the Metropolitan Museum—the first acquisition of his work by an American museum, though he had exhibited a canvas (the "*Maison du Pendu*," now in the Louvre) as early as 1873. For

THE ARMORY SHOW OF 1913

another, it stimulated the active interest of many new collectors. To take four examples only: Stephen C. Clark, John Quinn, Lillie Bliss, and A. Conger Goodyear (who later became collectors of Modernism on a really princely order), all made their first purchases of Modern French art at the Armory. Mr. Clark began with a statue by Lehmbruck (which, as well as the "Kneeling One," now belongs to The Museum of Modern Art). Mr. Quinn, for a little less than $5,000, made eleven separate purchases at the Show, Mr. Goodyear one, and Miss Bliss two.

The exhibition also enabled thousands of eager and inquiring art students to see how the great Modernists had further extended certain of the objectives of their masters; how, for instance, they had allowed their personal emotions an even greater license, or play, than did Manet, Degas, and Renoir. The new men wanted to create *impressions* of landscape, objects, and figures, rather than copies of their exact appearances. The difference lies, of course, in what we sense, in moments of vision or deep feeling, as opposed to what we actually see with a precise and recording eye.

The new school of painters were more inexorably determined, than even their immediate æsthetic ancestors had been, to cast off the banal and confining shackles of the camera. The results of their efforts and discoveries was to bring the so-called hacks of art into great discredit; to eliminate many insincere imitators, story-tellers, and sentimentalists; and, in short, to brush painters like Meissonnier, Vibert, and the horde of master-photographers who followed in their wake, into the first convenient rubbish heaps.

In 1913, the general public presupposed that it knew what a picture should be like. It believed that everything surrounded by a gold frame was intended to represent Nature as it commonly appeared to them, or, at least, as they had seen it commonly conventionalized. Once their minds had been cleared of that illusion, Modern art immediately became easier for the general public to understand.

The Armory exhibition contained twelve Gauguins, eight of them really good. The eight Cézannes—shown in a separate room—included the portrait of Madame Cézanne, shown on page 71 of this issue. That canvas, quite overlooked at the Armory, was only last year bought by Walter Chrysler, junior, for $27,500. (Parenthetically, the Show also included a preliminary sketch for Cézanne's "Bathers," the great work which, three years ago, sold for $110,000 to the Philadelphia Museum.)

OTHER FRENCH MODERNS

Also shown at the Armory were several good pastels by Degas, four fine oils by Renoir, and fourteen works by Van Gogh. Among the Van Goghs, there was the self-portrait, seen on page 71, and the famous "Dance at Arles" (the town where he painted more than two hundred such amazing canvases in less than two years' time), with its stirring Prussian blues and haunting sulphur-yellows. Seven years later, that same "Dance at Arles" was seen again in the Van Gogh show at the Montross Gallery, where thirty-two of his paintings and water-colours were exhibited for a two weeks' period, without a single sale being made, though the painter had then (in 1920) been dead for thirty years, and recognized for twenty of them, by French critics, at least, as a master of the very first order.

There were also three Seurats—a painter then wholly unappreciated in America, though for his "*Grande Jatte*," the Chicago Art Institute recently refused an offer of $200,000. The ten Rousseaus at the exhibit—none of them, perhaps, of the highest order—were offered at insignificant prices, but awoke little interest. There were, likewise, fifteen canvases by Matisse, nine by Picasso, four by Rouault (an artist who, during the past two years, has come into such marked renown), and seven works by Segonzac, some of whose landscapes are now fetching higher prices than the usual run of Corots.

And, finally, there were thirty-eight enchanting Redons. Some were flower pieces; others, like the "Silence," on page 71, were revelations of the secret or mystical order of his nature. Eleven of his flower paintings were sold at prices between three and four hundred dollars, though, only two months ago, a dealer in Fifty-Seventh Street was offering such a flower piece for $6,000. In this connection, it may be added that the engaging story of Redon's participation in the Show is related at some length in Walt Kuhn's little pamphlet concerning the genesis and success of the Armory Show which he did so much to promote.

THE PART PLAYED BY WOMEN

It was, without doubt, the women who reacted most spontaneously to the works seen at the Armory; just as it has been they who have invariably accorded the Modernists their earliest recognition and patronage in America. A scattered array of facts will perhaps serve to substantiate such a claim.

The first American collector to buy the works of the French Impressionists (Degas, Manet, Renoir, et cetera) was Mrs. H. O. Havemeyer, whose extraordinary collection of those masters is now in the Metropolitan Museum. (It was a woman, too—Mary Cassatt, the American painter—who assisted Mrs. Havemeyer in assembling that amazing group of paintings.)

It was another lady—Mrs. Potter Palmer—who, early in the 'Nineties, introduced the works of the same Impressionists to Chicago. It was Mrs. Montgomery Sears, of Boston, who, after acquiring her Manets and Renoirs, purchased Cézanne's fine view of "Auvers, on the Oise," in 1906, the year of the painter's death, thereby beginning the vogue for his works in this country.

Similarly, the first American to buy a painting by a Modernist, at the Armory, was Miss Lillie Bliss who, as has been said, purchased two Redons there. Her acquisition of that pair of paintings so stimulated Miss Bliss's interest in the entire Modern French movement that she ultimately assembled the one hundred and twenty-three beautiful works (twenty-six of them by Cézanne), which are now in the permanent collection of The Museum of Modern Art. (Continued on page 116)

A Natural Wild Mink Coat

Created in Revillon Frères' Ateliers

FIFTH AVENUE AT FIFTY-FOURTH STREET • CIrcle 7-7343

Cast in Beauty's Role

Goss-Amour*... GOSSARD'S famous sheer elastic NET is combined with flower-bestrewn rayon and cotton satin elastic brocade. Designed for four different figure types, average . . . full-hip . . . tall average . . . and slender; Models 720 A., C., D., and G. Sand-glo, white or black. • The "Flair"** bra, in the above three colors, is of the same elastic brocade, matching fabric and lace. Model 1120S., small; M., medium; L., large.

*Reg. U. S. Pat. Off.: Pat. Nos. 2,046,861 - 2,092,900
**Trade Mark

The GOSSARD Line of Beauty

THE ARMORY SHOW OF 1913

(Continued from page 115) So that, in a singular way, it was really Redon, a French painter then over seventy years of age, and still, in 1913, little recognized in France, who, perhaps because he was the easiest of the new men to assimilate, first paved the way for the astonishing success of the Modernists in America.

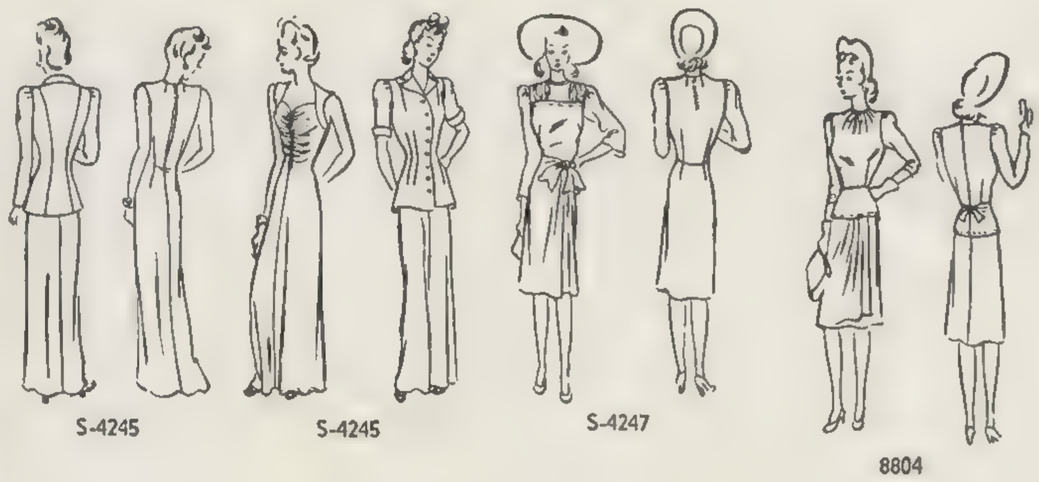
Again, it was Miss Bliss who interested Mrs. John D. Rockefeller in Modern French painting. And, to carry the chain of consequences still further, it was Mrs. Rockefeller's taste, influence, and patronage (together with that of her friends, Mrs. Cornelius J. Sullivan, Mrs. Murray Crane, and Miss Bliss) and the direction of A. Conger Goodyear, which actually led to the creation of The Museum of Modern Art, the most successful Museum of its kind in the world. And it was that Museum which attracted (though Picasso and Van Gogh had remained quite unnoticed at the Armory) a paid attendance of 99,972 to its 1939 show of Picassos, and 126,309 to its memorable 1935 display of Van Goghs.

It can also be said that the collection of Chester Dale—the greatest group of Modern French paintings in New York—would never have been assembled save for the stimulus, the balanced taste, and the continuing interest of Mrs. Dale. Again, the first collections of the new men (particularly of the works of Matisse, Cézanne, and Gauguin) that were made in our South, were those of the sisters, Etta and Claribel Cone, in Baltimore. Furthermore, the pioneer American to collect the works of Picasso was Gertrude Stein, who began acquiring them in 1906, the same year, by the way, in which Mrs. Sears had bought her "View of Auvers," by Cézanne.

The first picture-dealer in America to show the works of the new French school—in actual conjunction with those of the Old Masters—was Mrs. Paul Reinhardt (now Mrs. Albert Lasker) at the Reinhardt Gallery in New York, while the first Western writer of note to defend and praise the Modernist school of painting was Harriet Monroe, the Chicago poet.

And, finally, the first club regularly to exhibit the work of the Modernists was the Arts Club of Chicago, first when it flourished under the ægis of Mrs. John Alden Carpenter, and, more lately, when it increased in magnitude under that of Mrs. Charles B. Goodspeed.

DESIGNS FOR DRESSMAKING



These are other views of Vogue's Designs for Dressmaking shown in more detail on pages 98 and 99. S-4245 is designed for sizes 12 to 20 (30 to 38) and 40. 8804, S-4247, and Couturier Designs 336 and 337 are designed for sizes 12 to 20 (30 to 38).

• THE SILKS suggested are these: Black mossy crêpe by Etoile; from McCutcheon. Iona Fabrics royal-blue faille crêpe; at Lord and Taylor. Ducharne's American Beauty crêpe; from Macy's. Teal-blue Canton crêpe by Onondaga; at McCutcheon. W. J. Birmingham's brown satin-backed faille; from McCutcheon

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MORE ETERNAL TRIANGLES

1 FOR CASUAL SUITS—BROWN OR BEIGE. New brown and beige team-mates to melt in with your easy little town suits. The shoe—a soft and chunky one of brown suède and lizard. This is a Pandora shoe. Stern's; Halle Brothers, Cleveland. The bag—envelope of brown lizard, beautifully fitted. (You'll put brown with red, too, this autumn.) Best; Marshall Field. The glove—short classic of hand-sewn beige Lavando. Stern's

2 FOR TAILORED BLACK SUITS. Accessories to make you sleekly black-from-head-to-foot. Or to wear with black-furred brown, with beige, with blue. All from Lord and Taylor.
The shoe—an easy-to-slide-into opera pump of suède with "Lastex." Nice medium heel, too. This is a Newton Elkin shoe. The bag—suède, outlined by a padded roll. A Paristyle bag. The glove—short and side-buttoned. It's of hand-sewn Edelweiss

VOGUE STUDIOS

3 FOR SOFT BLUE OR BLACK SUITS. Newly important this winter —blue in conjunction with black. Try these three blacks with your Persian-lamb-trimmed suits or coats, perhaps.
The shoe—high-heeled suède; kid fluting. Pandora shoe. Stern. The bag—soft suède with a thin band of golden metal over the frame. Bienen-Davis bag at Lord and Taylor; and Marshall Field. The glove—smooth-fitting longish one of Lavando. At Stern's

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in Williams and Allen custom-bred mink

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HOW DO YOU RATE AS A "Lovely Menace"?

What every woman yearns to be! A lovely female menace!... an exciting threat to the most determined bachelor ... and bad news to every other girl at the party. Do you qualify? Don't bother to search your wishful soul for the answer—here's a little chart that Tells All!

CHECK UP ON YOUR APPEAL!

	(Mark "yes" or "no" to these 8 questions—then learn your score from the answers on the opposite page.)	YES	NO
1	Do busy young men hold open the doors in public buildings for you?		
2	When you buy a new hat, does the salesgirl assure you that it looks "youthful"?		
3	Do you ever have to be introduced to the same man twice?		
4	Do your "blind dates" say you're a knock-out at the beginning of the date, but forget your name before the evening's out?		
5	Are you versatile? Can you play a hard game of tennis with Tom in the afternoon and be Dick's glamorous dancing partner in the evening?		
6	Does forgetting your powder compact on an important date throw you into a panic?		
7	Do you ever go to bed with stale make-up on?		
8	Do men ever tell you that you remind them of their favorite flower?		

SEE OPPOSITE PAGE FOR Good Fair or Terrible NEWS

COME INTO MY KITCHEN

(Continued from page 85) out the plates and serving dishes for dinner, the cocktail tray and the coffee tray. I don't know what I'd do without this little office to spill over into—because I admit my double kitchen is lacking in table space. I keep my cook-book collection on the shelves. I'm writing a new cook-book myself, if it ever gets done. It's to be dedicated to brides.

One of my two refrigerators I keep exclusively for chilling white wines, charged waters, and other beverages, and to keep the fruits and desserts. What's that in the brown crock? That's the dessert for to-night—a chocolate mousse. This is the perfect dessert for a dinner which you have to prepare yourself, because the mousse must be made the day before. The morning of the party I make the lady's-fingers to go with the mousse. I learned to make them from one of the pastry chefs on the *S. S. Lurline* on my way home from Honolulu. Andy let me come into his kitchen and watch him while he made the ship's supply.

If I am taking a few friends to the theatre on cook's night out, brevity is the soul of my dinner. First, Daiquiri cocktails (these are my husband's responsibility) and a hearty canapé in the living-room. For the canapé, perhaps, we'll have shrimps—boiled in a court-bouillon of white wine, shelled and cleaned; then chopped fine and mixed with mayonnaise flavoured with a little curry-powder, and served on big, square, buttered croutons.

To make the croutons, I trim the edges off slices of white bread, then dip both sides quickly in melted butter. Then I place them on a flat cooky sheet, ready to be popped into a moderately hot oven, where they'll stay until they are golden-brown on both sides (they'll do this without having to be turned over). This is much simpler than fussing with buttered toast at the last minute, and tastes better.

BOILED CHICKEN

When I'm preparing boiled chicken for dinner—it's one of our favourite company dinners—I use the refrigerator vegetable pan to cook the chickens in, because they just fit. I surround them with whole peeled carrots and plenty of celery, three or four onions and several leeks, and a small piece of scalded salt pork—then I just barely cover them with hot water, and put them on to boil. As soon as the scum comes to the surface, I skim it off carefully, so the bouillon will be clear. Then I add a few peppercorns and a little salt, and cover them up and let them simmer gently for about two hours, or until the chickens are tender, but not falling apart. I use the best roasting chickens I can buy—not fowls, because they are too fat. We serve the bouillon, strained, in small cups right along with the chicken.

The chicken is garnished with plain boiled potatoes, and accompanied by a clarified butter sauce that's delicious and so easy to make. Just clarify three-quarters of a pound of butter by letting it melt slowly over a low flame. Carefully skim off the foam which rises to the top, and pour off the rest into another pan, avoiding all the milky sediment at the bottom. Just before serving the sauce, add to it the grated rind of two lemons (mind you don't include any of the bitter white part), a pinch of salt, and a little freshly ground pepper; then heat it gently, and, when you're ready to serve it, add two heaping tablespoonfuls of chopped chives.

I prepare the lemon rind and the chives ahead of time, and put them in the refrigerator, being careful to wrap them in waxed paper so they won't contaminate anything else. And, before sending the birds to the table, I remove as much skin as possible.

After the chicken, we have the chocolate mousse. I pin one of my pink table napkins around the brown crock, giving it thereby an added touch of glamour. Here are the recipes for the mousse and the lady's-fingers.

LADY'S-FINGERS

Put two whole eggs and five extra yolks into the top of a large enamel double-boiler. Have ready one cupful of flour sifted with one level teaspoonful of baking-powder. Add half a cupful of granulated sugar to the eggs and beat with a rotary beater just long enough to mix. Place pan over hot water and continue beating until the mixture is lukewarm. Remove from fire and continue beating until mixture sticks to finger without dripping off when finger is withdrawn.

Now add a teaspoonful of vanilla, a few drops of lemon extract, and fold in the sifted flour, using a large spoon or a wire whisk. Put into pastry bag having a large, plain, round tube. Squeeze out onto sheets of typewriter paper in three-inch strips, not too close together. Work quickly. Sift with powdered sugar, place papers on cooky sheets and into a preheated oven set at 450° Fahrenheit. Bake for about five minutes, or until a very delicate brown. They should still feel soft to the touch when ready to be taken out of the oven.

Cool slightly; then turn the sheets of paper upside down and wet the backs. Turn over right side up, and, with the aid of a knife, remove the lady's-fingers, sticking them together two by two as you remove them. When all baked and stuck together, sift lightly with confectioners' sugar. Recipe makes about three dozen whole lady's-fingers.

CHOCOLATE MOUSSE

Melt together, in top of double-boiler, one pound of Maillard's triple vanilla sweet chocolate and one-half cupful of granulated sugar moistened with a half-cupful of water. Stir while melting until smooth and free from lumps. Remove from fire and cool, stirring from time to time. When cool, add the well-beaten yolks of ten eggs. Stir in two teaspoonfuls of vanilla.

Beat the whites of ten eggs until stiff enough to hold a peak when the beater is withdrawn. Add the chocolate to the whites and beat with the rotary beater just long enough to incorporate all the whites. Pour into a deep earthenware crock or glass jar, preferably one with a cover. Place in refrigerator for at least twelve hours before serving. Serve accompanied by lady's-fingers. For six or eight persons.

LIFE INSIDE THE FORT . . .

(Continued from page 79) of them who had escaped unscathed, had "bomb bruises"—a condition caused by jarred facial tissues. At the hair-dresser's, from under the dryer, sound endless, soul-searching, nerve-racking arguments on the for and against of the children's overseas evacuation question. We are all deeply moved by the overwhelming kindness of American offers of hospitality; they come to us in this dark hour like the hand of true friendship.

Housekeeping has become a more flexible affair. No one dreams of settling the day's meals with the customary opening of what-shall-we-have-to-day? Even the most stubborn cooks know it's a case of what-can-we-get? And how shall we get it? Shall we fetch it by bus, on bicycles, in a trap, a gig, a growler, or any of the odd assortment of vehicles now resuscitated to shame all lingering thoughts of petrol? Bicycles swarm everywhere, some fitted with huge, errand-boy baskets; their value is now above rubies or Rolls-Royces.

Every one carries huge shopping baskets loaded with all the parcels which are no longer shrouded in the seven veils of tissue-paper wrappings. Every one buys practical things, like Primus stoves (all the best were Swedish) or iron rations, against a siege, or special candles which burn one hundred and twelve hours—not that any of us plan to spend so long in our dugouts.

Meals get simpler and smaller. Drinks are less exotic. This is the heyday of the *bistro*. Little, inexpensive restaurants are packed out. But so are such de luxe haunts as the Mirabell... which might give Gibbon something to think about.

Some people say the theatre doesn't divert, these days. It depends what you mean by diversion. The halls are always a safe bet, and so is Shakespeare, at the Old Vic, with Gielgud heading an all-star company; or the new Neighbourhood Theatre, which opened with Michael Redgrave in a remarkably fine play, "Thunder Rock." And we look forward to the London opening of "Margin for Error."

American magazines and films are snatched at, and provide lovely, Never-Never Land glimpses of leisure, luxury, and security, silk stockings, and beaches other than Dunkerque. Pictures of the more sentimental order, such as "Rebecca" or "The Primrose Path," distract agreeably, even if the latter was a sad travesty of the original, entrancing book, *February Hill*. Gangster films just seem petty, toy-revolver rubbish, now.

Books are being sought—and even bought, as one bookseller sardonically remarked—with poetry and classics in demand. No one wants to read about war and politics, and the wildest thrillers pale before our own times. Jane Austen, Trollope, Dumas, and Dickens are the enduring kind, with some new, frankly escapist stuff, such as Sacheverell Sitwell's *Poltergeists*, with Cruickshank illustrations; or Rose Macaulay's novel, *And No Man's Wit;* Janet Flanner's *An American in Paris;* and *Sea Urchin*, Rhys Davies' entrancing life of Jorgen Jorgensen, the piratical Danish Anglophile who became Dictator of Iceland.

And people? Every one has a new set of values. There's no time, now, for many of those whom once we found the best company. The war has shown us our real friends, and brought us new ones, too. There are no more formal parties. No Court functions; no coming-out balls. Most debs are now working; every one is economizing. Weddings are plentiful—mostly hat, rather than veil, affairs. Constance Spry says she has never done lovelier bouquets, for she has to take just what the market provides, and invent on the spur of the minute.

The Denham Studios, our Hollywood, are practically deserted. Only Pascal is at work, racing against time, to finish his new Shaw picture, "Major Barbara." Robert Morley, Penelope Dudley Ward, and Wendy Hiller break for lunch and bring their ration cards to the cafeteria. "Don't forget your gas-mask," reads a huge notice on the gates; every day fresh technicians are affected by the call-up. The staff shrinks as the Army grows. Where once the cars were parked in their hundreds, a couple of lorries and a fleet of bicycles remain.

There is no more idle gossip: small talk has given way to big adventure stories, such as every man who was in France has to tell—all the personal fragments which mount into the horrific saga of the Battle of France—or the accounts of return journeys, such as those of Lady Moore, Lady Beit, Mary Borden, and Hugh Fenwick, or, indeed, any one who weathered the maelstrom of the French evacuation. Some came via Africa. Polly Cotton came through Gibraltar, her lovely South of France villa abandoned.

Every one tries to jigsaw free hours into a get-together. Lady Maureen Stanley keeps open house at Romney Street every day from six to eight. The wounded hobble in; all the women bring their knitting; we all carry identity cards, or wear bracelet disks; gas-masks are being carried once more.

Colonel Edward Tennant and Mrs. Tennant (he is at the Air Ministry, and she runs a 600-soldiers-a-day canteen) give Sunday evening suppers at their house on Ham Common. Couturier Hardy Amies, of Lachasse, gave up all his forty-eight-hour Army leave to making his collection, did a magnificent job, and even found time to spare an hour to Vogue's fashion staff on the vital subject of trade, and export; for, as he said, if America buys so many models we can buy so many planes.

Lady Kitty Paget is a full-fledged land girl, working at Blenheim for the duration. All "the stately homes of England" are either hospitals, schools, or agricultural centres. At Clandeboye, in Ireland, the intrepid Lady Dufferin says she will sit it out, come what may. Lady Jersey left her newly acquired house, the Old Palace at Richmond, to take many of her friends' children to America. Lady Howard de Walden set off bravely, in sole charge of all her numerous grandchildren; and Syrie Maugham took the Paravicini baby.

Yes, inside the fort, life goes on, with the pendulum of optimism and pessimism swinging from hour to hour, from light to shade, overtones and undertones...history in the making, the way things are.

HERE'S YOUR "Lovely Menace" RATING

	ANSWERS TO QUESTIONS ON OPPOSITE PAGE	Your Score
1	Yes? Then you must have that radiant complexion men notice right away! If you must push your own doors, try daily Pond's treatments to soften blackheads, make pore openings less noticeable . . . give a fresh, glowing look!	20 for Yes 0 for No
2	Beware! That sales talk is used to flatter the not-so-young looking. Has dry, lined skin stolen your youthful sparkle? Use Pond's Cold Cream regularly to soften skin, help postpone superficial lines.	10 for No 0 for Yes
3	We hope not! You should make such an indelible impression at the first meeting that the poor fellow can't get you out of his head. And here's a pointer—nothing about a girl makes such a thrilling, *lasting* impression as a lovely, fresh Pond's complexion.	10 for No 0 for Yes
4	If "yes," notice that end-of-date letdown is often the fate of the poor girl who looks "greasy" as the evening wears on. Warning: Before make-up, remove all cleansing cream and excess oiliness of skin with Pond's Tissues. They're softer, stronger, *more absorbent!*	10 for No 0 for Yes
5	You're no smarter than you *look!* While wielding the racket, protect your face with Pond's Vanishing Cream. Before the dance this cream will "de-rough" your skin in a trice!	10 for Yes 0 for No
6	It shouldn't—and won't if you've used Pond's Vanishing Cream. Gives skin a soft finish that holds make-up for ages. Hates a shiny nose worse than you do!	10 for No 0 for Yes
7	You're a silly girl if you do. That's the *worst* beauty crime you can commit! Every night: Pat in gobs of Pond's Cold Cream. Mop up with Pond's Tissues. Finish with Vanishing Cream for overnight softening.	20 for No 0 for Yes
8	Only a flawlessly lovely complexion inspires such poetry in the masculine heart. If you'd *like* to be some man's ever-burning inspiration, bear down hard on your Pond's homework—night and morning—Monday through Sunday!	10 for Yes 0 for No
	WHAT'S YOUR SCORE?	Your Total

If you made 80 or more—congratulations! You're a full-fledged menace to men. If you rated 60 to 80, you have possibilities—get to work and build your rating up. And if your total is under 60—you can't afford to wait another minute! Begin right now to give your skin the care that will spell SUCCESS.

Build up your Score!

CLIP THIS COUPON

POND'S, Dept. 11-CVJ, Clinton, Conn.
Please send me—quickly—so I can begin at once to build up my "lovely-menace" rating—a Pond's Beauty Kit containing a generous 9-treatment tube of Pond's Cold Cream, special tubes of Pond's Vanishing Cream and Pond's Liquefying Cream (quick-cleansing cream), and 7 shades of Pond's Face Powder. I enclose 10¢ for postage and packing.

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TO YOUR BEAUTY ROUTINE WITH
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Dry-Method Hair Eraser...Painless...Odorless

For lovely legs gleaming through smart, sheer hose . . . for arms smooth as satin . . . for a gay, young, well-groomed look . . . use the magical rose-tinted disc of WONDERSTOEN that swiftly erases unsightly hairs.++It's safe. It's odorless. It can't burn because it has no acids or irritants. It can't leave a stubble because it doesn't cut the hairs . . . just rubs them off swiftly—painlessly. When they come back . . . a quick once-over with your WONDERSTOEN, and they're gone again in a jiffy!++BELLIN'S WONDERSTOEN isn't new, fastidious women have been using this quick dry-method of erasing hair for more than 30 years. It's the gentlest, pleasantest way to remove hair. And it adds next to nothing to your beauty budget, because a single disc of WONDERSTOEN lasts and lasts for months.

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WONDERSTOEN for the Face $1.25
On sale at drug and department stores.

Bellin's Wonderstoen Co.
1140 BROADWAY, NEW YORK CITY
Write for fascinating booklet "V"

VOGUE COVERS THE TOWN

Beau geste

There is a charming and patriotic story back of the new murals in the Café Français and the English Grill at Rockefeller Center. Fifteen well-known artists wanted to contribute to the Allies—so, prompted by Hildreth Meiere, men like Bouche, Bourdelle, Baskerville proceeded to barter their talents. They agreed to paint murals for an ambulance costing $2,000. Rockefeller Center and the owners of the restaurants commissioned them and shared the expense. Because the restaurants remained open, work could not begin until midnight, continuing through the night till six and seven A. M.—in a week the job was finished.

In the French Restaurant, the motif—a Paris sketch-book—is witty and decorative. The English Grill has an original *décor* depicting summer's pastimes in a whimsical, often "tongue in the cheek" fashion. While you're having your supper, enjoy the murals of the artists who painted not for their supper, but for an ambulance.
P.S. The ambulance is in England.

Emergency calls

Should you ever be called upon to leave at a moment's notice for some remote part of America, and if the Air Lines seem determined to fly all around your destination, but nowhere near it, don't despair. Just call O. J. Whitney, Inc., 9 Rockefeller Plaza. This firm makes a business of plane charter—operating 24 hours a day. Every type of errand has been undertaken, from rushing serum across the country, to flying Mrs. Sherman Hoyt's French poodle from an Eastern to a West Coast dog show.

The Whitney firm promises, even should you call at three A. M., a car will be dispatched to your door —by the time you reach the nearest airport, a plane and pilot will be ready to take-off. Land planes and amphibians are available, with all standard air-line gadgets, instruments for blind flying and two-way radios.

Verve

On June 1, ten days before the Germans entered Paris, a truck headed out of the capital toward Bordeaux. In that truck was the eighth and last edition of *Verve*, the great French art magazine, subsidized by the state.

All during the first eight months of the war, French artists painted for this issue of *Verve*, so that the world might see that the continuity of French art was uninterrupted even by war. Matisse designed the cover and the frontispiece. The latter, bearing the title "France," is the figure of a woman reminiscent of his earlier works, the "Odalisques."

Rouault was inspired by the war to paint a modern Jeanne d'Arc; and Miro, Léger, Bonnard, Braque, Valery, Picasso, all are represented. André Derain made sketches of the months—these have been placed in sharp contrast beside the antique illuminations of the fifteenth-century Calendar of Charles d'Angoulême.

Publication in those war days was a minor miracle. There was a paper shortage, yet the special paper needed for *Verve* was obtained. Printing-plants closed without notice, but the magazine was finally completed. The edition was rushed to Bordeaux, after weeks of delay, and placed on a neutral freighter. It is now on sale in the United States, at 40 East Forty-Ninth Street. *Verve* is a remarkable document, showing just what the art world of France was doing and thinking those last days before the fall of the Third Republic.

Satire, Inc.

Café Society, on Sheridan Square, opened a couple of years ago as a satire on café society. Late in September, an up-town branch is opening right in the satirized society's own locale—128 East Fifty-Eighth Street. The decorations will be by Anton Refrigier—modern on the main floor; with a faintly humorous, Victorian touch on the mezzanine.

The show, brought up from down-town, will include, among others, the Boogie Woogie Boys.

This new venture will not prevent the old Café Society from flourishing down-town—you'll just have to choose geographically.

"Rolling kitchens"

Gerald Leslie Brockhurst, one of England's foremost portrait-painters, will paint some person's portrait —the proceeds to go to British Relief for the purchase of Mobile Feeding Units. The lucky person will be chosen at a cocktail party in honour of Mr. Brockhurst, to be given on October 15 at Pierre's.

British Relief will ship the first American-made Feeding Units in a few days. These "rolling kitchens" were specially designed and built by General Motors. Credit for some of the detail goes to Lady Knollys and Mrs. Rex Benson. During her visit to America, Mrs. Benson, fresh from canteen work in Flanders, made many useful suggestions.

Mobile Feeding Units handle the emergency feeding of the civilian population, as well as the hundreds of thousands enlisted in Home Defense. Whenever disaster strikes, the "rolling kitchen" is among the first to be rushed to the scene.

Larue

You lovely ladies who line the banquettes at Larue, 45 East Fifty-Eighth Street, will be delighted by the new *décor*, designed by Norman Bel-Geddes. The colour scheme, soft pink with clear grey, is given added warmth by the rust-rose ceiling. The lobby picks up the grey note, highlighted by turquoise-blue chairs. It makes a wonderfully flattering frame.

Needless to say, the food and service at Larue's is as good as ever. As for Eddy Davis' music—it always brings out the dancer in us.

"FLANEUR"

Lo, the Smart Indian!

Indian Inspired

WIGWAM Nail Polish COLORS

Lo, the Indians have taken over the fashion scene —and La Cross boldly brings the exciting pow-wow to your fingertips. Pale hands blossom into primal splendor with Wigwam Colors—dashing, fearless reds in La Cross Fashionized Nail Polish, famous for its high lustre, satin smoothness and long wear.

Arrow Red

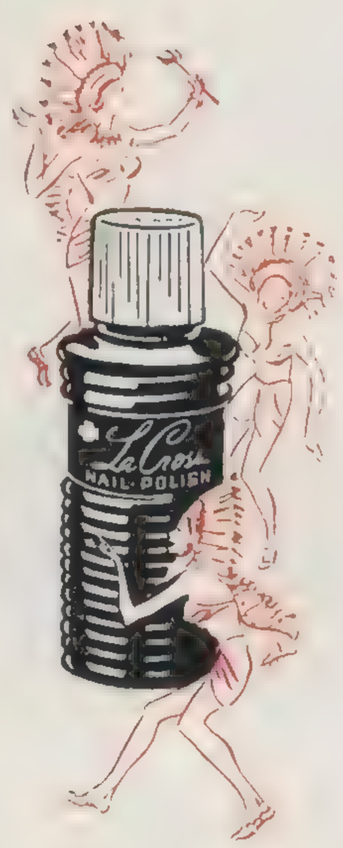
A tawny, golden-tinged red to accent grey, beige, soft blues, color-flecked tweeds, fruity reds, and copper tones.

Chieftain

A vivid, triumphant red to dramatize bark brown and cocoa shades, orange, black, night flight blues, and Autumn greens.

Indian Sage

A rich, burnished tone, that spices the smart rose and plum shades, purple, and benedictine brown.



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"MY BONNIE LIES OVER THE OCEAN"

(Continued from page 77) thrust surreptitiously for the handkerchief.

For this is no boarding-school parting, twelve weeks and then the holidays. We are severed from the mainspring and treasure of our house not by choice, but by the bitterest imaginable necessity, and the cleavage needs a new and momentous discipline.

From now on, we have to live largely by faith, first in the essential common sense of children and next in the good-will of the foster parents. As to the latter, it is surely reasonable to suppose that our Johns and Richards, Barbaras and Anns will be loved and cherished, for nobody unwilling for such a service would offer his home to stranger children.

But how are we to carry out the difficult task of helping the child adjust itself to its new life, and the foster parents to fulfil their part of the contract? It is obvious that we must keep in touch with what is most dear to us, but that at the same time we must largely bow ourselves out and give those who order his new home a free hand.

I speak feelingly, for in the early days of the war some friends sent me their little boy, who had never been away from home before. In order not to make him homesick, they refrained from writing to him, but, instead, appeared in person every three weeks, and departed leaving the child in a pool of tears larger than Alice in Wonderland's! For two days after each visit, the whole household wore itself to the bone drying his eyes, telling him stories, and blotting out the fateful visit. Thereafter, he was serenely happy until the third Sunday came round again—with the same sombre result.

MAIL FROM HOME

At last we solved the problem, and the instrument of its solution was the Postman. Every few days, he brought something for the child from home—occasionally a letter, more often post-cards (funny ones), sometimes a new stamp for his collection, sometimes a tin soldier, and sometimes—best of all bests—a Postal Order! "My Mail" became a matter of such moment—indeed it loomed so largely and made him so important—that, when the next visitation occurred, the parents were hustled off two hours too soon so that they might get home in time to continue the correspondence. They were wise parents, and, if at heart they were a little dashed, I think they laid against that sadness the deeper joy of seeing their child contented and at peace.

Pondering upon this problem of evacuation, it seems to me that some such similar adjustment must be made between all parents and their children and all parents and foster-parents. It can be worked out individually, but the true basis of the whole arrangement must be trust and good-will on both sides. This lays upon us the double duty of warming our children with the reassurance of our endless love, and at the same time setting them free of it.

Perhaps something of the despised toughness of the Victorian is necessary for such an achievement. That old cleavage in time and space between grown-ups and children had its advantages, as well as its drawbacks. Love him and leave him—in the nursery; that was the Victorian maxim, and it induced in Victorian progeny a Spartan quality of being. Somehow we must engender this quality again, not only in children, but in ourselves.

After the last war, we lost so much and suffered so deeply that it was inevitable we should try to save this new generation from our own experiences. But all we have learned in the process—the time proves it—is that we can save them from nothing. It is bitter knowledge, but we must accept it and so learn to encourage the children in courage. They can take it, for the laws of sense and harmony operate in them.

THE ARMOUR OF CHILDHOOD

Given a good home in a safe place, it is as certain as the rising sun that children will adapt themselves to any kind of life if they are set free from the anxiety of feeling too deeply their parents' anxious love. And apart from that innocence itself is a kind of armour; it will speak strongly to those who receive them; it will protect them when they have passed from our own protecting arms.

But these are words, and words can not fill the gap in hearts that have parted with their dearest objects. To the child, once the first parting is over, new sights, sounds, places, and things act as a sort of varnish to cover and heal his loneliness. But this very realization is a two-edged sword for the parents, who, while they feel sharp joy in the child's safety and enlarged experience, turn an edge of the blade upon themselves crying, "Ah, but in this new life he may forget *us*!"

I do not think it possible. Family love is long and strong, its strands will give to circumstances and stretch across the world, but they can not be severed. That is what gives us courage to send the children away for a little. We have to stand by now and watch them go, knowing that when the great re-creating forces return to the world, they will be led by the returning children.

There are legends that in the twelfth century there was a children's crusade to the Holy Land. We have to look upon this setting out of our children to safe places in this country and overseas as another crusade—a crusade to save a world not yet in being, but more precious to us than any ancient country.

And in the meantime there is only one thought for all of us—

"Oh, bring back my bonnie to me!"

A — COLLEGIATE presents a bewitching gown of "Snuggle-Down", brushed Bemberg rayon with polka dots printed for the first time on the *brushed* side of the fabric! You'll love its "little-girl" collar, shirtwaist bodice, white wool looped edging, and huge sleeves. About $3.95.

B — UNIVERSITY's "SOLEMATE" interprets the mannish trend in a man-tailored covert type cloth model with notched lapel collar, yoke back, fly front waist and the cute conceit of leather footprints breaking a trail to fashion. Junior Miss sizes. Natural, Gray, Blue, Green. About $8.00.

C — ELGIN creates "PARADE" — a fabulous cardigan in a cashmere blend with an extravagantly expensive look. Hand scalloping, hand sewn neck and 19 — yes, 19! — buttons parading down the front. In Natural, Rose, Blue, Green, Red. About $4.00 at all Oppenheim Collins Stores.

D — HALF MOON — An underarm zipper bag by Rath, fully in keeping with the elegance that characterizes the mode for Fall. Distinctive fan draping, beautifully fitted. In antelope suede, very soft calf and luxurious broadcloth. About $10.75.

E — There's leisure-hour luxury in LOUNGE MODES' "Baby's Breath", a featherweight quilted robe of rayon crepe print, rayon crepe lined. Conmar slide fastener for figure flattering fit and adorable accents of Val lace on collar and pockets. About $11.00.

F — The Super Directoire by Madame Poix is scientifically constructed to achieve a high, unusually firm uplift and decided center separation, assuring SUPPORTING FIT AND FITTING SUPPORT. All with lace tops: Satin $5. and $7.50; Rayon Satin $3.50; Broadcloth $2. and $3.50.

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THE PASSING OF THE BLOPS

(Continued from page 64) his posterior with a tin box, in which he kept his brushes.

He was a painter and painted in oil big posters representing rain-coats split open, so as to show that they had three layers of water-proofing. He also did some black-and-white drawings for an insecticide called Flee-Tox. They showed armies of soldiers in West Point uniforms attacking enormous flies with Flee-Tox guns. The flies wore eye-glasses, and looked like Monsieur Lemaitre (or Roland Young).

Monsieur Olivette was the founder of BLOP, and the other partners were formerly his employees; but the overhead got too heavy for him, and he had to take everybody into partnership, because he could not pay their salaries. He was completely broke, particularly because he had just put all his savings in a small farm. He did not even have any lunch money, and would bring some eggs from the country, boil them over a spirit-lamp, and eat them at his desk, dunking long strips of stale bread in them. After each egg, he played *"Le Jazzband Américain,"* using the empty eggshell as a trumpet.

The last BLOP partner, Monsieur Pinaud, was the brother-in-law of Monsieur Olivette. They looked exactly alike: small, bald, with long red noses, and Adolphe Menjou moustaches. Monsieur Pinaud was the business manager of the outfit—he saw the clients, made up the bills from the time-sheets; he also made drawings for a company, which was selling aluminum kitchenware through a kind of chain-letter system—first you had to send everybody a frying-pan, and then everybody would send you a frying-pan.

M. PINAUD'S STILL-LIFE

His ambition was to paint in oils. Every Sunday, he worked on a painting representing his pipe and a red tobacco-pouch against a green ash-tray. Every Monday, he brought the wet painting to the *atelier* and told everybody how pleasant and instructive it is to paint in oils. He took the jeering of the cynical Blops like a martyr, and did not get mad even when they called him Monsieur Corot.

He had a small, tinny car painted bright red and called AMIL-CAR. In the summer-time, Monsieur Pinaud with his Amil-car and Monsieur Lemaitre with his side-car would take several Blops to the country to see Monsieur Bouton's new house. This house was a cubicle of red brick, in a barren field full of other red cubicles, all exactly alike—all with miniature glass awnings over the front door, looking like the awnings which the destitute chorus-girls crash through when they jump out of the windows of Broadway hotels. Madame Bouton had red hands, and was not quite used as yet to being a respectable married woman; but the Bouton hospitality was very formal in the best bourgeois manner, and the little red wine of the country was excellent.

Besides Bouton, Lemaitre, Olivette, and Pinaud, who were partners, BLOP had several employees. There was a blotchy young man, who later became a soldier, and who would come to the shop in a sky-blue uniform and with a lot of new dirty songs. He could sing them while doing a hand-stand on two chairs. That was a sure way to make the ladies scream. One of the ladies was a fat young girl, daughter of a college professor, very superior and ladylike. Dirty songs were "pushed" especially for her benefit, although she always pretended not to hear them. She painted the imitation of wood textures for furniture catalogues; between jobs she liked to read *La Revue Des Deux Mondes* while eating sandwiches, which she brought from home wrapped up in tracing-paper. Her chief tormentor was a young Spaniard from Barcelona, called Don Matteo. He was a cartoonist and drew up comic-strip advertisements in which everybody said *"Oh-la-la"* instead of "Ouch" when hit over the head with a club. He spoke French with an atrocious Spanish accent; he knew dozens of mediaeval drinking songs. There was one in particular about three silversmiths and the bourgeois family with a cat.

Don Matteo was the life of the party; he egged on the older men, teased the girls, and helped to maintain a music-hall atmosphere in the shop for eight of ten hours a day. He had an unlimited Latin capacity for having a good time without going any place, doing anything, or spending any money.

THE BLOPS HAVE LUNCH

The lunch hours—from noon to two o'clock—were the happiest hours for all the Blops; the married men went home; the professor's daughter went to a park bench with her sandwiches and *Le Journal Des Débats.* All the other Blops went to a small workmen's restaurant in the neighbourhood. There the horse-play and the singing continued with renewed strength; it is easier to sing while eating than while drawing pictures of furniture. The merriment was helped along by white wine, by Marenne oysters full of juice that tasted like "a kiss of a mermaid"; beef stew in red wine; salad with mustard dressing; cheeses that could walk across the table; raisins and nuts called "The Beggar"; pastry; liqueurs, and coffee with rum in it. After two hours of that, the Blops returned to the shop, purple in the face, with their collars and waistcoats unbuttoned—and continued to "Comb the Giraffe."

BLOP has always had a place in my memories, which, I suppose, is occupied by Harvard in the memories of an average stock broker. I like to think about the young and carefree years spent in Paris. I often wished I could go back.

I visited Paris six or seven times during the last fifteen years, and every time I wanted to go and say "hello" to the Blops; I never did. The truth is that I am afraid of the past; I never could make myself read old letters or diaries, or look at the old photographs. I always managed to find some reason why I could not go and see the Blops. This year, however, I made an unpleasant discovery; I was losing the taste of Paris. I do not know whether it was because I was growing old, or too Americanized; but Paris was fading out of me.

I felt like a bereaved lover who discovers that he does not remember any more (Continued on page 127)

50 POUNDS . . . 50 DAYS

(Continued from page 106) included on the breakfast menu. Half chickens, pounds of steak, shrimps, clams, and oysters were dished up with a lavish hand. The first week's elimination diet, raw fruit and vegetables and salads-ad-nauseam, tempers your palate so that the absence of salt in future diets is a minor drawback, and, in fact, quickens palates jaded by heavy spices into a new appreciation of what meat and vegetables really taste like.

THUMPS AND BUMPS

The exercises, on the other hand, were frankly tough. Although many of them were the same exercises given to the Success School women, Mr. E. found them difficult, largely because they were unfamiliar. There was not a "touch your toes" in the whole routine, or a "squat" or a "push up." These are considered by Miss Delafield as an incredible waste of time—a kind of much-ado-about-nothing. Mr. E. was given double-hip bumps, figure-eights, the rocking horse, and various kinds of the spanking exercises all bent on pounding off abdomen fat. Also he worked a certain time every day on posture. After all, a waist-line is determined by the distance between your rib cage and your hip-bones, so Mr. E. lay flat on his back on the floor, his knees raised till he could shove the small of his back and the nape of his neck against the floor; then he flattened out his whole spine till it was touching the floor from his head to the beginning of his coccyx. Mr. E. exercised a half-hour night and morning. He walked to his train, a matter of three miles, keeping careful check on the time it took, and (gentlemen readers will please refrain from childish laughter) he spent half an hour a day with his feet forty-five degrees higher than his head in the well-known beauty angle position. This was not to bring roses to the cheeks of Mr. E., not to firm the contours of his throat, but to serve the very down-to-earth purpose of flushing his brain sinuses with fresh blood and stimulating his circulation passively with the aid of gravity. In fact, Vogue flatly disclaims any responsibility for roses blooming in the cheeks of Mr. E.

OTHER MEN, ATTENTION!

Because Mr. E.'s case was such a complete success, it occurred to Vogue that a great many men might be interested in such a reducing regimen. So this is an open appeal to stout men (and to the subtlety of the wives of stout men) to let Vogue know if such a course of sprouts would be of interest to them. Vogue will then take it upon itself to persuade the Hudnut Success School to inaugurate a Brother Act for the current (and exceedingly successful) Success School Correspondence Course.

THE PASSING OF THE BLOPS

(Continued from page 126) what his dear departed looked like. I remembered the language well enough, the peculiar slang of the *ateliers*, and even the drinking songs; but I forgot how to manipulate the double doors and the handles of a French elevator; and the hotel doorman said to me, after finding me marooned between two floors: "The gentleman has apparently lost the usage of our *ascenseurs*."

I could not get in the mood for French food. In America, I learned to eat carefully, and to watch the calories; and the French orgies of food have become slightly revolting to me. Besides nothing had the old taste: the mermaid's kiss turned out to be nothing but salt water, the cheeses smelled too much like cheese, and the spiked coffee tasted of bugs. I was saddened and even alarmed in a mild way; and decided to put my standing as a Parisian to a supreme test; I decided to go and see the Blops. The last blow was that I had forgotten their address.

Of course, it never occurred to me that they might have changed their address; prospered and gone to better quarters; or gone out of business. Things like that do not happen to Blops. I looked up the BLOP in the telephone-book (of which I had also lost the usage)—and there they were; in the same old place in the Street of the Mill Iron. This is a queer little street at the opposite end of Paris from where I was staying, probably about forty-five minutes by subway. The Parisian subway is very complicated. You have to buy tickets, either first- or second-class, and sometimes they try to sell you a season ticket, and sometimes you buy it for the wrong line. I had lost the usage of the subway, too, and being a prosperous American, decided to take a taxi.

I was thinking about the Blops all the way, while the taxi was bounding from cobblestone to cobblestone along the *quais*. What I could see from the taxi window did not change at all: the same book-stalls, the same shops full of trusses, second-hand tires, and bird-cages. But how much had the Blops changed? Josette must be pretty nearly thirty now.

The shop certainly had not changed; the same wooden gallery on top of a condemned sixteenth-century house, reached by a stone staircase with carved banisters and the steps worn concave. I went up with the same feeling that parachute jumpers probably have while going down. But the small green door with a red BLOP on it was padlocked, and no one answered my repeated knocking. I went back downstairs and found the *concierge* (a new one) busy with a bottle of red wine, a long loaf of bread, and a sausage, seated at the small table in the paved courtyard. I must have looked queer, because he got up and stopped chewing. "What happened to the Blops?" I asked. "This is the lunch hour," said the *concierge*.

That was the end. I had forgotten the sacred lunch hour; I had forgotten that you can not and should not try to find a Frenchman in his office between noon and two o'clock. I took another taxi and went to the Ritz bar. The next day I sailed back home on the *Ile de France*.

JEWELS

on Broadtail

Its line says Fall 1940 . . . its jewelled buttons mark it formal . . . its silky skins and slim workmanship proclaim it incomparably Jaeckel. From the only collection brought out of Paris this season.

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EAU PARFUMÉE

mais Oui

BOURJOIS

BOURJOIS

LONDON COLLECTIONS—UNDIMMED

(Continued from page 73) contributed to the world will have a new lease on life.

With great solidarity and determination, all are working together as one man. One hears, for instance, of Victor Stiebel ringing up Digby Morton to ask him which American buyers he ought to ask to his Show. Of Digby Morton urging the buyers attending his own Opening to be sure to go on to Hartnell's the same afternoon.

For those of our readers who aren't very familiar with the British designers and their work—this word or two may make you better acquainted.

CAPTAIN MOLYNEUX. As we go to press, the greatest English designer of them all is showing a new Collection in London. This talented Irishman fought with signal distinction for his country in the last World War.

He began his designing career with Lucille (Lady Duff-Gordon) and has long maintained a large house in both Paris and London. Now he is making London his headquarters, and we will soon be showing some of his new models in a forthcoming issue. In case it worries you, too, he himself pronounces the "x."

CREED. Again, as we go to press, Creed is laying plans to show a Collection in London, for he has returned to his native land after a sojourn of many years in Paris. No tailoring house in the world is more famous than Creed. No fame is more justly deserved. We look forward with great pleasure to reporting his latest, bravest Collection as soon as it is available.

NORMAN HARTNELL'S name has become almost world-famous as the dressmaker to the Queen. Many of the dresses that Her Majesty wore on her visit to America were designed by him. Oxford-educated, young, he has a flair for typically English picture frocks. It is in the field of romantic, feminine clothes that he excels. His current Collection has all the old opulence and glitter of pre-war days. There are swirls of silver and blue fox on many of his suits—others are pleasantly simple, skirts straight, jackets generally medium in length.

DIGBY MORTON, Irish and young and once an artist and actor, has an instinctive talent for tweeds and an Irishman's sense of colour—not to mention an Irishman's wit that affects everything he does—even his clothes. In his new Collection are such subtle schemes as the sage-green coat over a plaid dress, and the harlequin plaid suit in blue, green, brown, and wine—shown on pages 74, 75. He also likes muted earth shades—mixed brown, beige, grey, and purple. His town coats and suits are black or tan or bulrush-brown, trimmed with Persian lamb. Mr. Morton hopes to come to America this autumn and bring a Collection of clothes.

VICTOR STIEBEL, South African by birth, architect by training, designer by preference, is the personification of charm. Every one falls for him personally, and for years all the smart crowd of London, particularly the young married set, has fallen for his clothes. For they, too, are the embodiment of charm—discreet, gracious, wearable clothes beautifully made and fitted. Vivien Leigh has been one of his most faithful clients, since the days when he was more famous than she. At the outset of the war, he joined the river patrol and cycles off each night to don his oilskin and man a fireboat on the Thames.

LACHASSE clothes are designed by Hardy Amies, to whom the palm must go as the best-looking of the attractive group of young men designing in London. Everybody calls him Hardy, everybody calls his gay, young, tailored clothes "the top." Not only the bright girls of London, but also many chic Americans have been getting Hardy to run them up suits for years. Educated in France and Germany, he is a brilliant linguist. Now in the Army, he gets special leave to dash up to London to do his Collections for each season. He shows them, making a running comment as they pass—handsome as ever in his lieutenant's uniform.

WORTH in London claims Madame Champcommunal as its bright particular star. An Englishwoman married to a Frenchman, Elspeth Champcommunal started out in life as a painter, and her instinctive sense of colour and texture still dominates her designing. No one makes the sort of evening dresses that enable a "grand entrance" quite so beautifully as Champcommunal. No one has a surer sense of distinction in town tailleurs.

PAQUIN of London is in the capably creative hands of Madame Mosca. She herself is the essence of French chic and Paquin's best advertisement in her small, sleek, dark, incredibly *soignée* person. Paquin's roster of clients reads like the *Almanac de Gotha*—from the Queen of Spain to Lady Ursula Manners, the great ladies of the continent, old and young alike, swear by Paquin clothes.

PETER RUSSELL is an English sportsman if there ever was one. He exudes the aroma of good tweed, good tobacco, and good country air—for he lives in the country and comes up to London each day to preside over his salon in Carlos Place. Despite his personal addiction to an out-of-door life, his clothes are chiefly of the sophisticated, town variety.

He loves to make the sort of suit you lunch in at the Ritz, the sophisticated black dress you go to cocktails in, the svelte evening clothes you dine in. He loves taffeta and lines practically all his jackets with it—frequently makes rustling petticoats of it. No one appreciates fine detail more than Russell...his tucking, seaming, finishing are his great pride, his clients' great joy.

STRASSNER knows good clothes like the back of his hand. He has the smartest clientele in London: Lady Veronica Hornby, Mrs. Antony Acton, the erstwhile Penelope Dudley Ward, et al. His clothes are "Continental" rather than typically, tweedy English. Still, no one cuts slacks quite so perfectly as Strassner, who has made many for Marlene Dietrich, whose film and private clothes he has had a hand in ever since her "Blue Angel" days. It is likely that Strassner will show a Collection soon in New York. (Continued on page 129)

LONDON COLLECTIONS—UNDIMMED

(Continued from page 128) RHAVIS is a young, snappy house, presided over by the sisters Davis. There is more of an American feeling in their clothes than is true of most English houses. They run the gamut from sports to evening, and you usually long to buy everything you see. Rhavis is another English *couture* house planning to show soon in New York.

JAQMAR has probably the most beautiful salon in London—a famous old house in Grosvenor Street that was once a centre of Edwardian social life. Now the girls whose grandmothers used to dance at balls there come to buy not only good clothes, but the most lovely fabrics in the world—for Jaqmar is a combined fabric-and-dressmaking house. The whole ground floor is given over to materials so beautiful you can hardly believe them. On the next floor are their large dressmaking, fur, and millinery departments.

AAGE THAARUP is a milliner, and no mention of the English *couture* would be complete without his name. For he makes hats for many of the dressmakers, and all of the women who buy clothes from the smartest London houses buy their hats from Thaarup. Danish by birth, Thaarup has long been a personality in London. A real artist with a strong literary tradition in his distinguished family, had he not turned famous milliner, he would have made an equally brilliant mark in another of the arts, probably the theatre.

MODEL LIFE

(Continued from page 94) analysis of her figure.

As strictly as a banker, Miss Shaw weighs her figure assets and liabilities. Although she is a top-flight fashion model, she does have a few figure faults. She buys clothes, astutely, to disguise them and to play up her best features. Beyond a doubt, her greatest asset is her face. She can wear her hair—the pale pure tint of Rhine wine—in almost any fashion. Frequently, these days, she brushes it into a glistening pompadour. She loves hats, and they're her one extravagance. (Two of her newest, shown on page 95, are designed to show off her pompadour.) To focus attention on her face, she always uses very vivid lipsticks—she has twenty-two of them.

Her most important purchase this winter is her sheared beaver coat, with its pompadour bonnet to match, around which her whole wardrobe is planned. The neck-line of the coat, like that of all her clothes, is austerely simple—for her neck is rather short. For the same reason, she never wears necklaces, preferring a big clip. One of them is shown on the black silk dress she has chosen for immediate wear—a perfectly simple black dress ($35) that is just a background for her many hats. (All of Miss Shaw's dresses shown here were designed by Charles Armour, for Altman.)

SMART BLACK WITH BROWN

Highly style-conscious, Miss Shaw knows the chic of black dresses under brown fur coats. Later in the autumn, she will wear her fur coat over the black wool jacket-dress ($39.95) photographed here, with scarlet yoke and lapels for pure drama with her fair hair. Miss Shaw loves to sew, and has made two new black dresses, also to wear with her new coat. The beaver coat will double in the evening, too, over her plum-coloured crêpe dinner-dress ($39.95), with its upcurving drapery to minimize her slightly too-large hips.

Unlike many models, who began their careers by appearing in fashion shows while still in school, Miss Shaw did no modelling before her marriage, two years ago. A year before that, she had come to New York from California, and almost at once got a job doing clerical work in an advertising agency. After she was married, however, her husband suggested that she try modelling, so that she could be at home at least part of the day. (He works at home, incidentally, because he does musical arrangements for a dance orchestra.) Since that time, he says a little ruefully, she has been so busy that she is practically never home until evening anyway.

THE REST OF HER LIFE

Aside from all of her work for Vogue, Miss Shaw poses for many advertising and fashion photographs. With her perfect pale skin, and the vital blond colouring that never "washes out" under strong lights, she is considered particularly good for colour photographs. Her beauty routine, surprisingly, is not a routine at all—mainly soap and water, a dozen times a day, to take off heavy photographic make-up. Her skin is as fine and supple as a piece of Chinese silk. Her fair hair is washed and waved about three times a week; she brushes it fiercely to retain its natural lustre.

Out of camera range, Susann Shaw and her husband live like any of the "young marrieds" of Manhattan. They have a dozen diversions, ranging from amateur photography (Miss Shaw acts as art director, her husband as technician, and their kitchen as dark room), to playing chess, sailing, and playing with their blond cocker spaniel, named Buffalo Bill.

Capable, hard-working, Susann Shaw strikes a balance between the ingénue and the burnished look of the "model type." She is the delight of photographers, because she is photogenic from any angle. Even printers, traditionally hard to impress, like her—this spring, she was chosen by the New York Printers Association as the prettiest girl who had appeared in print during the first half of 1940. And she is a favourite of advertisers, because she makes any product, from cigarettes to percale sheets, look charming and desirable—probably because she herself is, and looks like, a thoroughly charming American girl.

legs are lovelier, HAIR-FREED

by IMRA

odorless, painless cosmetic depilatory

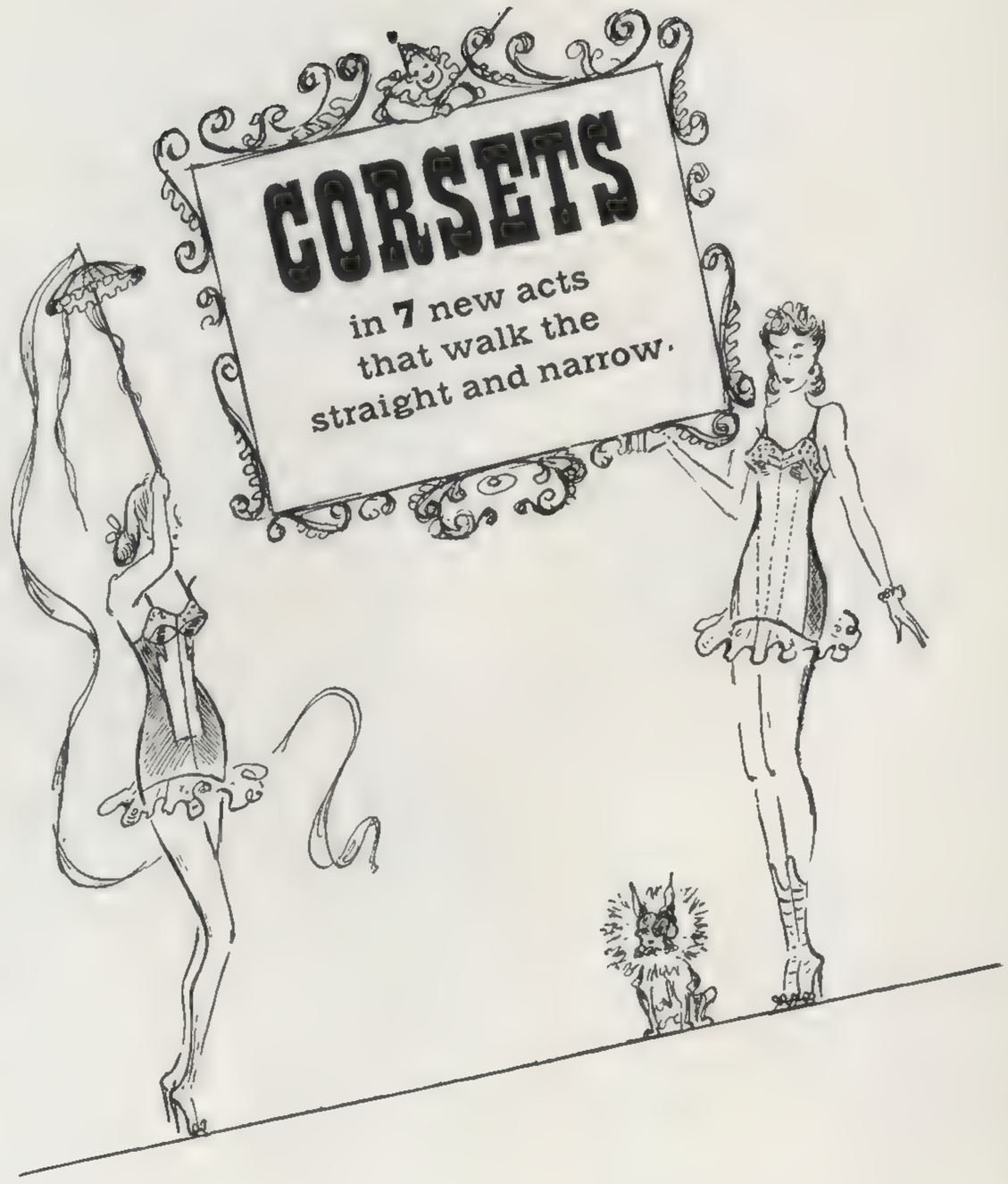
Step into the autumn fashion picture, on legs made lovelier in sheer hose...*hair-freed*...by IMRA*!

This new odorless, painless *cosmetic* depilatory does a wonderful job of removing unwanted hair. Pure white cream, without that disagreeable chemical odor, it looks, feels and acts completely *pleasant,* feminine! IMRA goes on quickly...stays on briefly...washes off readily. It leaves skin hairfree as alabaster! No odor to taint the skin or haunt the room. No bristly stubble. Nothing in IMRA to stimulate new growth. Use IMRA on legs, arms, under-arms... and be your loveliest, most feminine self this season. Three sizes. 65c, $1.00, $1.25. At fine drug and department stores.

ARTRA COSMETICS, INC.
distributors
730 FIFTH AVENUE • NEW YORK

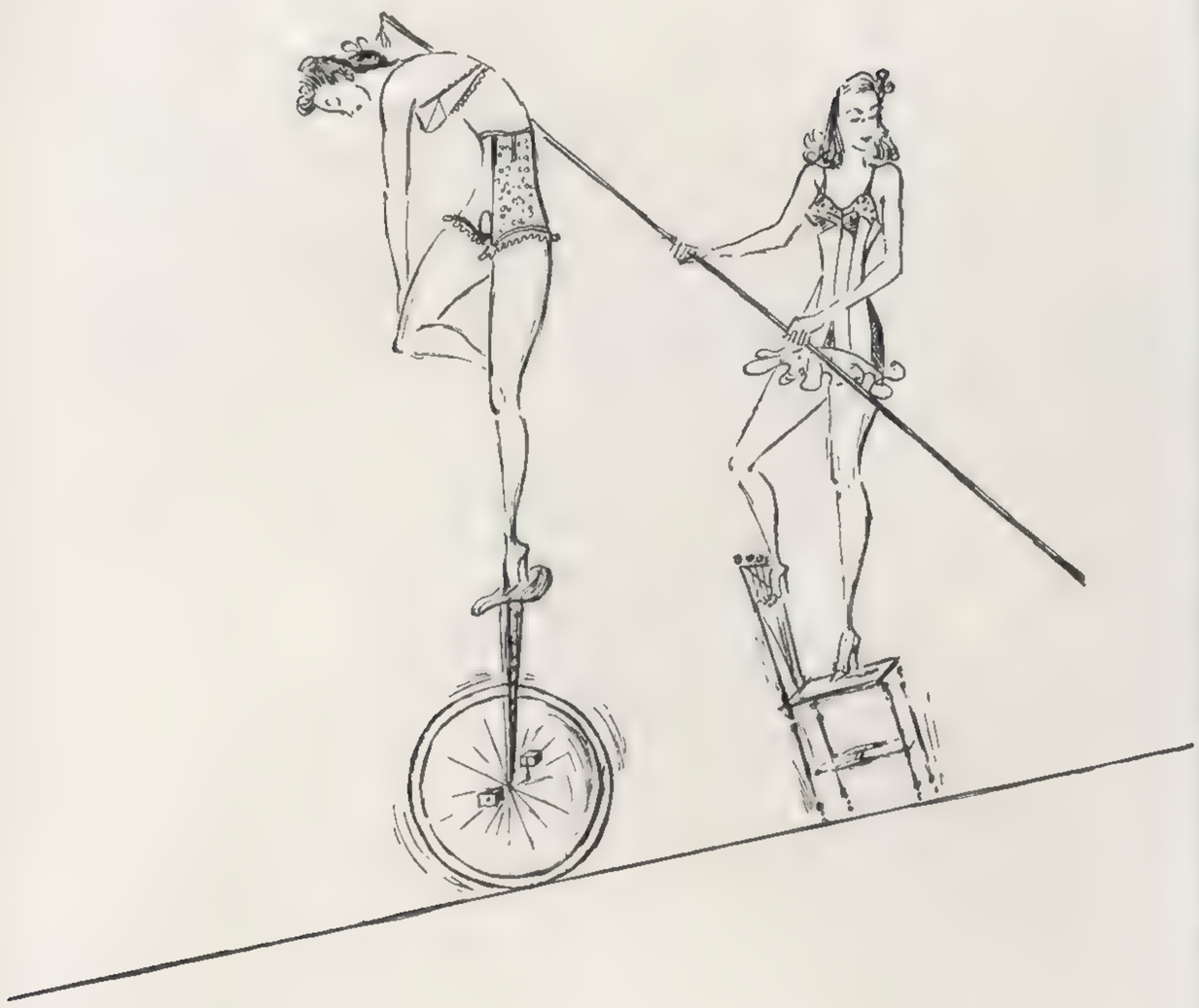
Good beauty shops now feature a splendid professional IMRA *treatment!*

**Reg. U.S. Pat. Off., U.S. Pat. Pend., Copyright, 1940 by Artra Cosmetics, Inc.*



• Above, first: A brand-new act called "Tru-Balance." A corset constructed so that you *have* to stand straight—thereby pulling your figure into its naturally lovely lines, with tucked-in hips, high bosom, firm waist. This one of batiste and fine elastic webbing. Lord and Taylor
• Second: Flexees all-in-one of Lastique, with a non-stretch, unlined satin front panel to hold you flat. Inviz-a-grip garters. Arnold Constable

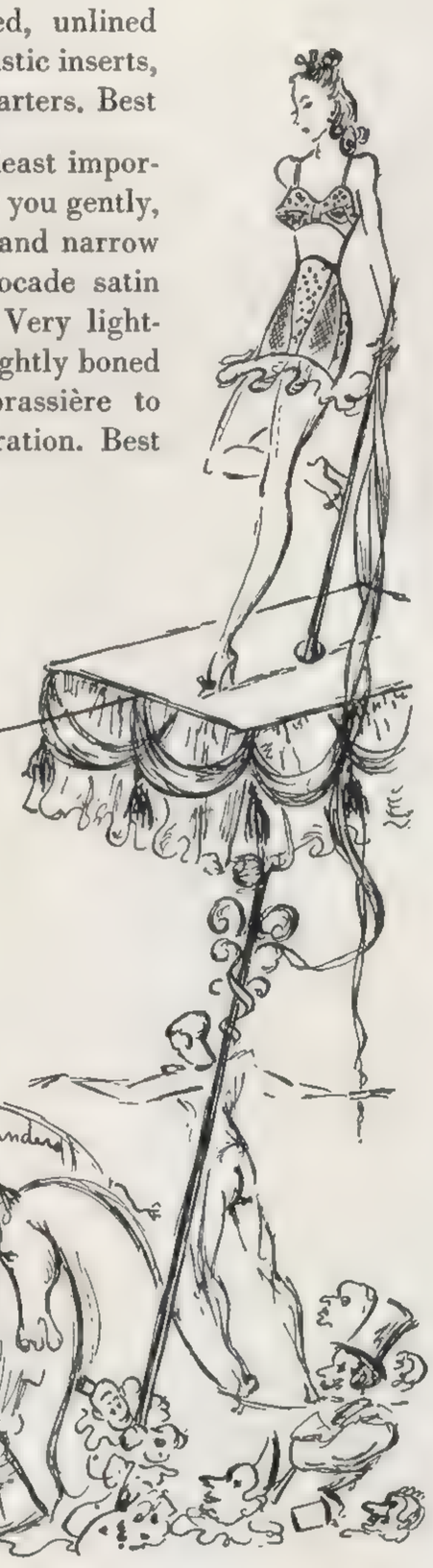
• Above, first: New trick to slim your waist, keep you flat front and back. Pauline Gordon high-cut pantie-girdle of elastic power net. Panels of up-and-down-stretch satin woven with "Lastex." Talon-closed. Bonwit Teller
• Second: Another non-stretching front panel to keep you on the straight and narrow. Lily of France all-in-one of imported batiste; chiffon elastic side-sections. Saks-Fifth Avenue



• Above, first: Narrow-ruffled pantie-girdle of lace with "Lastex," designed by Warner. Satin woven with "Lastex" makes the seamless panel that goes down the back, and continues up the front. Feather-stitched seams. Detachable Inviz-a-grip garters. Altman

• Second: An all-in-one that follows the straightest, narrowest: of unboned, unlined taffeta-like silk, gently obdurate. Elastic inserts, lace top. By Franco. Inviz-a-grip garters. Best

• Right: Last but not among the least important of the seven new acts that show you gently, but firmly the way to the straight and narrow silhouette. Gossard's girdle of brocade satin elastic, panelled with elastic net. Very lightweight, very pleasing to the eye. Lightly boned for non-pinching control. The brassière to match is designed for wide separation. Best



Braemar's Jumbo Shetland
A New Import of Importance!

BRAEMAR

Interpreting in a big way the college-born vogue for swaggering sweaters, we present Jumbo—the bulkiest Shetland in captivity! The yarn is husky, the cut extravagant, the pockets capacious. And since the Jumbo was knitted by Braemar of Scotland, the beauty of its fashioning and color is already outsize . . . In cherry red, lilac, maize, natural, white. $16.95.

Peck & Peck

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WANT TO DO SOME *Re-figuring?*

SWITCH TO CARTER

—and look smarter

F96 STAR-BROCADED ANGELENO COMPLETE (*right:* front and back) Special Carter fabric. Sleek front panel. Low, square back holds and molds diaphragm and waistline to smooth, slim lines. Angeleno waistline band for firm control. Diagonal underarm treatment holds "scoop" bandeau firm, flattens underarm flesh. Nude. Inch sizes 32-38. $7.50.

G196 STAR-BROCADED ANGELENO GIRDLE (*left*) Wide rayon and "Lastex" satin front panel. No-roll top with two bias willow bones. Not a single bump or bulge can mar your slimness. Nude. Inch sizes 26-32. $5.00

The right kind of figure can do a lot for a dress—and the right kind of foundation can do wonders for a figure! There's nothing like Carter's for slimming hips to the new flat line. Or controlling curves so they're smooth. Or holding in tummies and derrieres. Take, for instance, the Carter Brocaded Angelenos shown here. The fabric is special with Carter—constructed to do a superb controlling job, yet made to give you sleek freedom as well. The Brocaded Angelenos are only two of the fine foundations you'll find bearing Carter's name. All better stores have dozens of Carter's in many weights, sizes, fabrics and designs. From $1.00 to $12.50.

Carter's FOUNDATIONS

THE WILLIAM CARTER COMPANY, NEW YORK, CHICAGO, SAN FRANCISCO
HOME EXECUTIVE OFFICES: NEEDHAM HEIGHTS, MASSACHUSETTS

TURNS WITH A GOURMET

WHEN Columbus discovered America, he also discovered blue corn meal ground by hand from Indian corn. He took a few sacks back to Isabella, and she, stupid woman, was not overly grateful. However, she may not have known what uses to put Indian corn to, or what vitality was inherent in each pretty blue kernel.

It has one rugged and rather primitive quality: that is, it refuses to be modernized. In order to get the fine flavour and the full-bodied texture, it must be ground by hand on a metate. That takes time, and in these days only Indians have time enough, and it is from them that Native Products, in Santa Fe, New Mexico, obtains the blue corn meal. It is packaged in amusing miniature Indian drums, and a book of recipes comes along with it, which tells you how to utilize the meal in such things as superior corn-bread, muffins, and tamale pie.

Native Products also searches the canyons and plains of New Mexico for herbs scarcely known outside their native state. *Chimajo, orégano, comino,* and *culantro* are words to stump even the most expert cooks, but they are titillating additions to the herb corner in any kitchen. Of course, there is *chimajo chili,* too, with the flavour that can only be produced by the right combination of soil, altitude, rainfall, temperature, and skill in hand-grinding.

All of these can be ordered from Native Products, Santa Fe, New Mexico, P. O. Box 1722.

ICED CHOCOLATE

We had a new candy the other day that came out of the ice-box. It wasn't made in the ice-box, but we were instructed to put it there as soon as we received it, else it would melt away. It was chocolate candy, called "Icycold," chill as its name suggests, and delicious. There is some kind of fancy business in its preparation that allows it to become iced all the way through when it is kept cold, and it can be listed as a Brand New Taste. This is expensive chocolate, but well worth its price to see the look of pleased surprise when people bite into a piece and find it iced. Besides, it is so rich you can't eat much at a time, and, if any pieces remain, they must be whipped back into the ice-box. You will find Icycold chocolates at Hicks, on Fifth Avenue, in New York, and at other specialty stores.

CANAPÉ NEWS

We always feel that a poor canapé is completely inexcusable, because there are so many good things around to make nice ones with. One assortment of ingredients that we have just discovered is made by Jane Amherst and called Party Foods. These include such things as smoked turkey mixture, chicken paste, a Cheddar cheese mixture, and various other delectable canapé bases.

These are all very highly seasoned, and, if your taste is definitely on the sharp side, these are your dish, just as they come. For average consumption, however, it is well to blend Philadelphia cream-cheese in with the pastes, which not only modifies the sharpness, but provides more of the mixture, as well.

Jane Amherst also produces a meat sauce that is superb with cold meats, especially beef, and there is an Indian chutney in the series that is very special. The various canapé mixtures and condiments are packed in different assortments, and, of course, they make perfect gifts, although our first suggestion would be to give them to yourself for your next party.

Party Foods are produced in Portland, Oregon, and you have to send for them there, to Jane Amherst at 1107 Northeast Forty-Seventh Avenue. With them comes a leaflet full of recipes and suggestions for their uses.

NEW DESSERT

Baba au Rhum has always been one of those desserts that people associate with chefs and elaborate rituals, hardly considering them as a little item to produce at the end of a simple meal. But now there are little *babas* that come in jars, put up in rum. They are delicious and no more trouble to serve than taking them out of their jar.

The traditional way of serving *babas* is with whipped cream, but we found them excellent with vanilla ice-cream, and they prove a sweet that men like, as well as women—and why not, since the sauce is made with four-year-old rum, used with a generous hand? We first found the *babas* at Altman, and they are also available in other shops.

EMERGENCY FRUIT-JUICES

Every so often, you want lemon-juice or lime-juice, and you want it in a hurry and you haven't any limes or lemons. If you take this suggestion and have Cresca's lemon- and lime-juices at hand, we promise that you can fool the public every time. We know, because we have made drinks with the tinned lemon-juice and the fresh juice, and no one has been able to tell which was which.

This is one of those bits of information that we don't expect any one to believe, just being told about it. But once you have experimented personally you will find these tinned juices life-savers. They are available in any of the specialty food shops that carry the Cresca products.

DOUBLE-FEATURE SOUP

We have recently discovered a soup new to us which combines the best features of two soups. This double-feature soup is Bon Vivant's Green Turtle Consommé Madrilène. There are no hunks of turtle in it, such as we love in the straight green turtle soup, but the turtle taste is definitely there, blending subtly with the Madrilène.

If there happen to be still a few hot days ahead, try the Turtle Madrilène iced; that is, cold enough to become just slightly jellied, since it is as good cold as it is hot. This soup is made by Bon Vivant, is not expensive, and can be had in most of the specialty food shops. We discovered it at Maison Glass.

NOTE: A simple and good relish that you will like for cold meat or to combine with canapé ingredients is Virginia Ellen Relish, which we found in Altman's Delicacy Department. Made of ripe tomatoes, onions, raisins, and a variety of spices—one of those Nice Things to Have on Hand.

B. F.

MENU OF THE FORTNIGHT

By Bertina Foltz

WHEN people start coming back to town and New York evenings are festive again, dining out becomes a fresh adventure. If you are considering a dinner on the gourmet side, with people who will really appreciate fine food, you might well order the Menu of the Fortnight (which appears below) at the Madison Hotel as an auspicious beginning of the season.

Raymond, the Madison maître d'hôtel, who formerly presided at Crockford's and the Cavendish Club, charted this menu for us, and, aside from the fact that the recipes are distinguished, you will also find that your own cook can cope with them without any sense of bewilderment.

DINNER MENU OF THE FORTNIGHT
FROM THE MADISON HOTEL

Nova Scotia Salmon
Petite Marmite, Henri IV.
Châteaubriand, Sauce Charon
Panache de Légumes
Olivette Potatoes
Field Salad
Green Gages, Jubilee
Café Noir

Wine: Château Neuf de Pape, 1929

If we were serving this meal at home, we would limit it to four courses, omitting either the salmon or the salad. But the salmon was awfully good with the dry Martini, and the salad was a delicious mixture of greens with diced beets. When we evinced our enthusiasm for the sections of marrow in the soup, the waiter obligingly brought us an extra little plate of them, which made us very happy.

The Sauce Charon on the broiled fillet of beef was a triumph, like a Béarnaise sauce, but lighter and more subtle, and the wine was a perfect choice as an accompaniment.

PETITE MARMITE

The required amount of good beef stock is prepared and cooked together with carrots, turnips, leeks, celery, diced beef, and the neck and wings of a chicken. The soup is then strained, and the diced beef and chicken cut in small pieces are added, together with the carrots, which have been sliced, and the turnips and celery in strips. Thin slices of marrow are added. Round toasted croutons and grated Parmesan cheese are passed separately.

SAUCE CHARON

A teaspoonful each of minced shallots and onions, a pinch of tarragon, and a pinch of fresh ground pepper, a quarter of a pound of butter, and half a cupful of tarragon vinegar are cooked in a frying-pan for ten minutes. The yolks of two eggs are added, and the sauce is strained and seasoned to taste. This amount will serve four.

PANACHE DE LÉGUMES

The required amounts of carrots, string-beans, turnips, peas, and cauliflower are cooked in separate waters, then thoroughly drained and mixed well together with butter. These are served very hot, with the carrots and turnips diced, and the cauliflower broken in small heads.

POMMES OLIVETTE

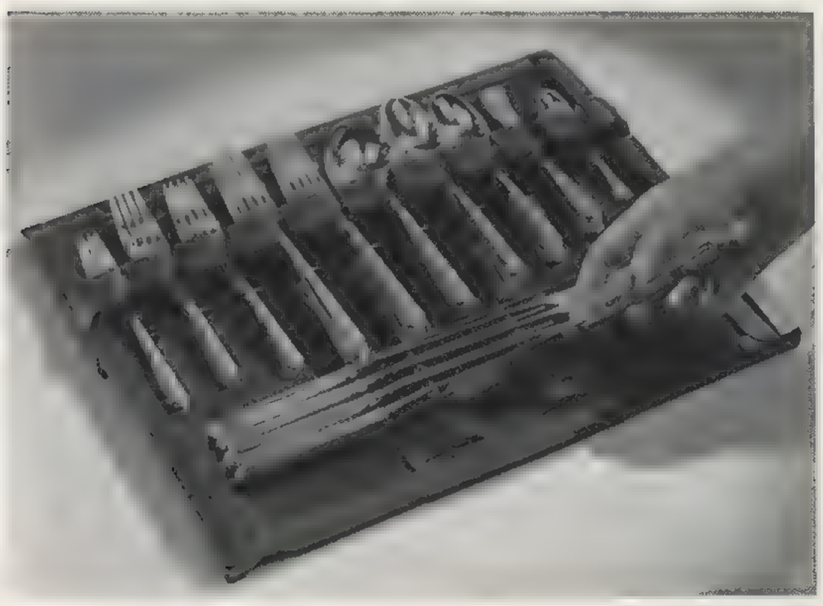
Potatoes are cut in the shape of small olives and boiled for two minutes. They are then seasoned with butter and baked in the oven for twenty minutes. Minced parsley is sprinkled over them before serving.

GREEN GAGES, JUBILEE

Green gage plums are first cooked in water with a dash of sugar, half a teaspoonful of vanilla, two cloves, and half a teaspoonful of cinnamon. When these are cooked and still very hot, Kirsch is poured over them and set aflame. The plums are then poured over vanilla ice-cream.

At the Madison, they do the flambé work on a chafing-dish on a side-table, and it is effective to do the same chafing-dish act at your own table, if you can manage it. Otherwise you can have the ice-cream passed and then followed by the blazing plums which have been set afire just before they leave the kitchen in one of those copper cooking-and-serving pans.

TO HAVE AND TO HOLD



A nice gift for the bride to have—a tray to hold the silver which she uses every day—Towle's new Sterling Silver Holder, with compartments designed to keep the table silver in her sideboard unscratched and tidy

No. 830—Sizes 10 to 20, Under $18 No. 828—Sizes 10 to 20, Under $23

Definitely 1940 silhouette, smartly styled in Sprucella, L. & E. Stirn's Crepe of Celanese* Rayon Yarn.

BRUCEWOOD

Dress of the week

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Maurice L Rothschild

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J. P. Allen Co.....Atlanta
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Gus Blass Co.....Little Rock
Bowman & Co.....Harrisburg
John A. Brown Co. Oklahoma City
Bullock's.....Los Angeles
Craemer's.....Cedar Rapids
Crosby Bros.....Topeka
Emporium.....San Francisco
Fantle Bros. Inc.....Sioux Falls
Fields-Stewarts.....Decatur
Wm. Filene's Sons Co.....Boston
Foley Bros. D. G. Co.....Houston
J. H. Golden Co.....Green Bay
Goldstein Chapman's.....Omaha
Ernest Grissom, Inc.....Abilene
D. H. Holmes Co., Lt'd. New Orleans
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The Howard Shop.....Cheyenne
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Ladies Store.....Amarillo
Levy's Ladies' Toggery...Memphis
Lottie's Shop.....La Crosse
Lowenhaupt's.....Enid
T. S. Martin Co.....Sioux City
Mary Elizabeth Frock Shop..Fargo
C. F. Massey Co., Rochester, Minn.
A. W. Miles.....Livingston
Miller's.....Knoxville
Nagelstock's.....Grand Island
New Jelleff's.....Washington
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M. L. Parker Co.....Davenport
Popular Dry Goods Co.....El Paso
Rubenstein Bros., Inc...Shreveport
Russek's.....New York
J. S. Schramm Co.....Burlington
B. Siegel Co.....Detroit
Singer's Style Shop.....Elgin
J. V. Smith & Son.....Greeley
Sonnenfeld's.....St. Louis
Stern and Mann.....Canton
Stewart D. G. Co.....Louisville
The Style Shop.....Lansing
Town & Country Shop..Ft. Wayne
Turner-Martin, Inc.....Milwaukee
The Vogue, Inc.....Chattanooga
The Vogue, Inc.....San Antonio
Westberg & Childs.....Seattle
Ward S. Williams.....Waterloo
Younker Brothers, Inc., Des Moines
Zion Cooperative....Salt Lake City

or write for name of Brucewood retailer nearest you.

NAT RIBBACK COMPANY, Mfrs.
337 So. Franklin St. CHICAGO, ILL.

*Reg. U. S. Pat. Off.

Where Else Such Comfort in a Shoe So Beautiful?

PUT ON Heel Latch shoes... in autumn colors complementing your costumes . . . experience the thrill that comes with admiration from others.

Yes, there is style and chic unbounded in Heel Latch shoes. But more than that... unbelievable comfort! Their patented design keeps your heel from slipping forward... gives firm, restful support for arches... puts a lilt and spirit into your walk. See them today.

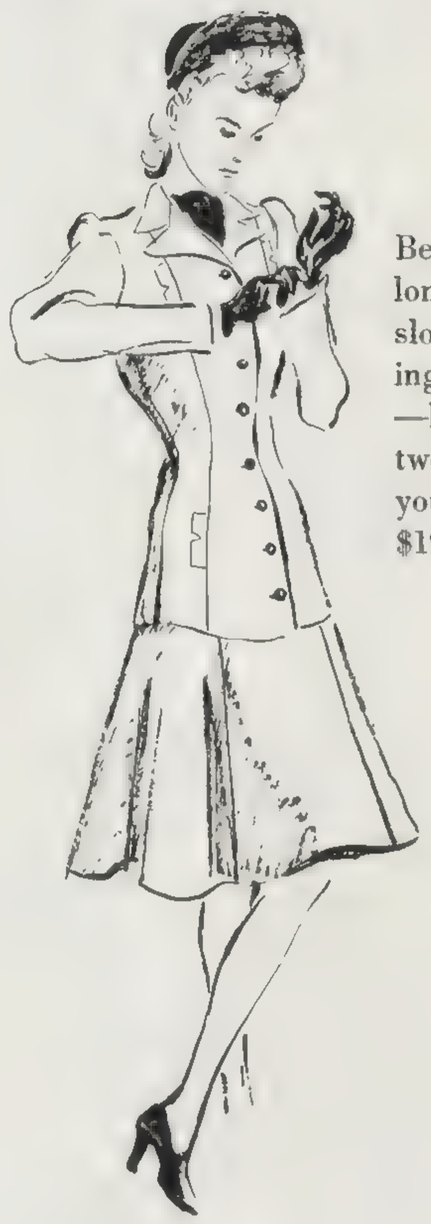
$5 to $6

Slightly Higher at Distant Points

ROBERTS, JOHNSON & RAND Branch of International Shoe Co. ST. LOUIS, MO.

AUTUMN BEIGE

Long box-coat of soft beige wool alpaca, cut loose enough to go over your new autumn suits. Good for shuttling between town and country. Notice that neat, collarless neck-line. This is a Shagmoor coat. McCreery has it



Beige covert-cloth for the long torso-length jacket with slot pockets, the slightly flaring skirt. Good basis for furs —bag, gloves, hat, or thirty-two-inch jacket. Goes under your winter coat, too. Only $19.95. From Bonwit Teller

Beige wrap-around coat of Juilliard smooth wool Velva cloth. Nice over dark silks, over bright silks and pastel wools. See the soft, simple lines disguising a no-longer-so-slender figure. $39.95. Find this one at Franklin Simon

SPOT-LIGHT ON RIO DE JANEIRO

By Claiborne Foster

RIO DE JANEIRO has a pleasure life at any season. All the year round, there are the long beaches, cleaned white by the Atlantic surf, where you can sun and swim. The bay, a ten-mile sack of salt water, is perfect for sailing or cruising. And by night there are the three casinos—the Copacabana, the Urca, and the Atlantico—where the floor shows come from all parts of the world, and the fox-trot alternates with the *samba*. The *samba*, like its sister rhythms, the *maxixe*, the *choro*, and the *marchinha*, gaily recalls, through the seasons, Rio's pre-Lenten *carnaval*, which is a four-day razzle-dazzle of public revelry, and climax of all the fun of the year.

Although the bright atmosphere of the beaches and the casinos is a cross between Miami Beach and Deauville, the old part of the city, back from the water-front, has a richer elegance. Here you will find the Teatro Municipal, a small replica of the Paris Opéra, presenting, in the winter season, Lily Pons in "Lucia" or Bidú Sayão in "Manon." This is also the part of the city where the nineteenth-century Emperors of Brazil built their palaces, those high-ceilinged and porticoed mansions, in gardens of pruned virgin growth, where even now the President's wife and the Foreign Office give balls in courtly reminiscence of the days of palanquins, knee-breeches, and yellow fever.

"THE SEASON"

Although Rio de Janeiro never forgets that, for over half a century, it had the New World's only Imperial Court, the winter season—from May to December—is the time for full attention to that memory. In this cool period, known simply as "the season," the women wear their Paris furs, velvets, and feathered hats, even on the balmiest of days, and the Brazilians give big, formal parties.

Putting their servants into livery, lighting the candles of their elaborate Imperial Portuguese candelabra, almost all famous homes call back the regal atmosphere at least once with a ball or reception. Last year, the most-talked-of party was that given for the Count and Countess of Paris by Senhora Ernesto Fontes. (The Count, pretender to the throne of France, married the eldest daughter of Dom Pedro de Orleans é Bragança, whose grandfather was the last Emperor of Brazil.) At the Fontes' ball, against an outdoor setting of hidden lights, and white swans on a night-black lake, diplomats wore decorations, the orchestra was instructed not to go to town on the primitive rhythms of the *samba* until after midnight, and every lady, in long gloves, had her fling at a curtsy to Royalty.

Not by any means, however, is the season all white tie, diplomatic éclat, and decorations. For those who like it, there is racing—automobile road-racing over the treacherous Circuito da Gavea that, like the Grande Corniche, hugs the mountains midway between inflexible granite domes and a slapping, boiling, rock-cut ocean—or horse-racing, which Brazilians love, at the Jockey Club Hippodrome.

Although the horse-racing season in Rio is short, the horses, from ranches of Argentina and Southern Brazil, are often exciting pieces of horseflesh. But even on a poor day when the races run off slowly, and the stimulus to place your bets at the green wicker windows dies like a wilting collar in the lazy, tropical air, the view from the grandstand is alone worth your trip to the Jockey Club.

At night, crowds promenade Avenida Rio Branco, the avenue where neon signs wink unbecomingly from scrolled faces of nineteenth-century Portuguese buildings, and where sidewalk cafés, with red-checkered tablecloths and speculative old men, revive memories of Paris.

MOVIES ARE POPULAR

Here, at the end of Avenida Rio Branco, is Rio's Broadway, a little block of town, called *Cinelandia*, that glitters with moving-picture houses and the poster faces of Clark Gable, Tyrone Power, Shirley Temple, and Jean Gabin. The people of Rio love the movies. While most of the feature films are foreign (Hollywood leads in popularity), Rio also has its own infant picture industry. (Educational Brazilian travel shorts are required by law to fill a certain percentage of time on every program.)

Though night-life for most people of Rio means movies, promenade, or *footing* along Copacabana Beach, cafés and small *boîtes* in Bohemian parts of the city, the sophisticates of Rio frequent the casinos.

There are three big, air-cooled casinos. The Copacabana Grill, the Persian Room of Rio, will give you high, spring-green walls, space for dancing, and, always, orchids on the tables. The Atlantico, monotonously curtained in beige, was bolstered up by the haunting voice of Jean Sablon, who sang there at the beginning of the war.

The popular Urca, with its fabulous, magenta atmosphere, its folding fan-shaped mirror curtains, has a great tongue of a stage that creeps forward twice an evening to the middle of the dance floor. This is the stage from which Lucienne Boyer, to her song of *Prenez Mes Roses*, tossed roses to an admiring gallery of Brazilian blades; and here, the next season, Josephine Baker shocked the Brazilian women with the explicit undulations of her long, fluid coffee torso.

But in spite of the Brazilian devotion to the stars of French revues, Rio has forever one favourite night-club entertainer. She is Portuguese-born, but Rio-raised Carmen Miranda. Perennially the rage since her début in Rio, she met the peak of her popularity at the Urca.

To describe Carmen Miranda, or to describe the *samba*, of which her voice and the sinuous motions of her body are the essence, is as difficult as to take a photograph of the smell of a gardenia. The songs she sings trace back to the aboriginal *Congadas*, which were choreographic representations of the African monarchies, and the Portuguese colonial *Cheganças*, dramatic pageantry of early Portuguese conquest of the seas. (Continued on page 136)

AMERICA'S HEALTH MATTRESS

WITH ITS AMAZING "HEALTH-IZED" CONSTRUCTION FEATURES

To know what "Health-ized" means—is to understand why the new SEALY REST—America's health mattress—is a distinct achievement for the public good.

"Health-ized" is an exclusive Sealy trade name—and means that many scientific developments conducive to proper rest have been brought together by Sealy—and coordinated into a perfect combination for healthful sleep.

The result is the new Sealy Rest—and because it is "Health-ized"—it contains such features as germ resistant ticking—irradiated cotton felt treated with ultra violet ray—an innerspring construction which gives perfect support for the important vital third of the body—and many other similar features of proved scientific worth.

Your Sealy dealer will gladly show a new Sealy Rest mattress to you—and explain all about "Health-ized." But—only through a night's sleep upon it—can you realize what a vital asset it is to healthful slumber—and luxurious comfort. Truly—it's like sleeping on a cloud.

ONLY $39.50

Matching Foundations for every Sealy Mattress

★ AT YOUR FAVORITE STORE EVERYWHERE

SPOT-LIGHT ON RIO DE JANEIRO

(Continued from page 135) The *samba* is Brazil's favourite folk-music, as well as her favourite dance. It differs from North American swing because the songs and music have, always, a nostalgic, wailing, fisherman's love of the sea and a buffoonery that is as raucously merciless about affairs of state as about the corns on the feet of an old woman who wants to dance at *carnaval*. But the exotic and bizarre, the chanting rhythm, are unmistakably reminiscent of tribal ritual, ceremonial and strife.

Every guitar-strumming boy on the streets who thinks of a new tune is another exponent of Brazilian popular music. Of all the untutored composers of *sambas*, there is one who stands out, Dorivel Caymni, a sad-eyed, twenty-two-year-old boy from Bahia.

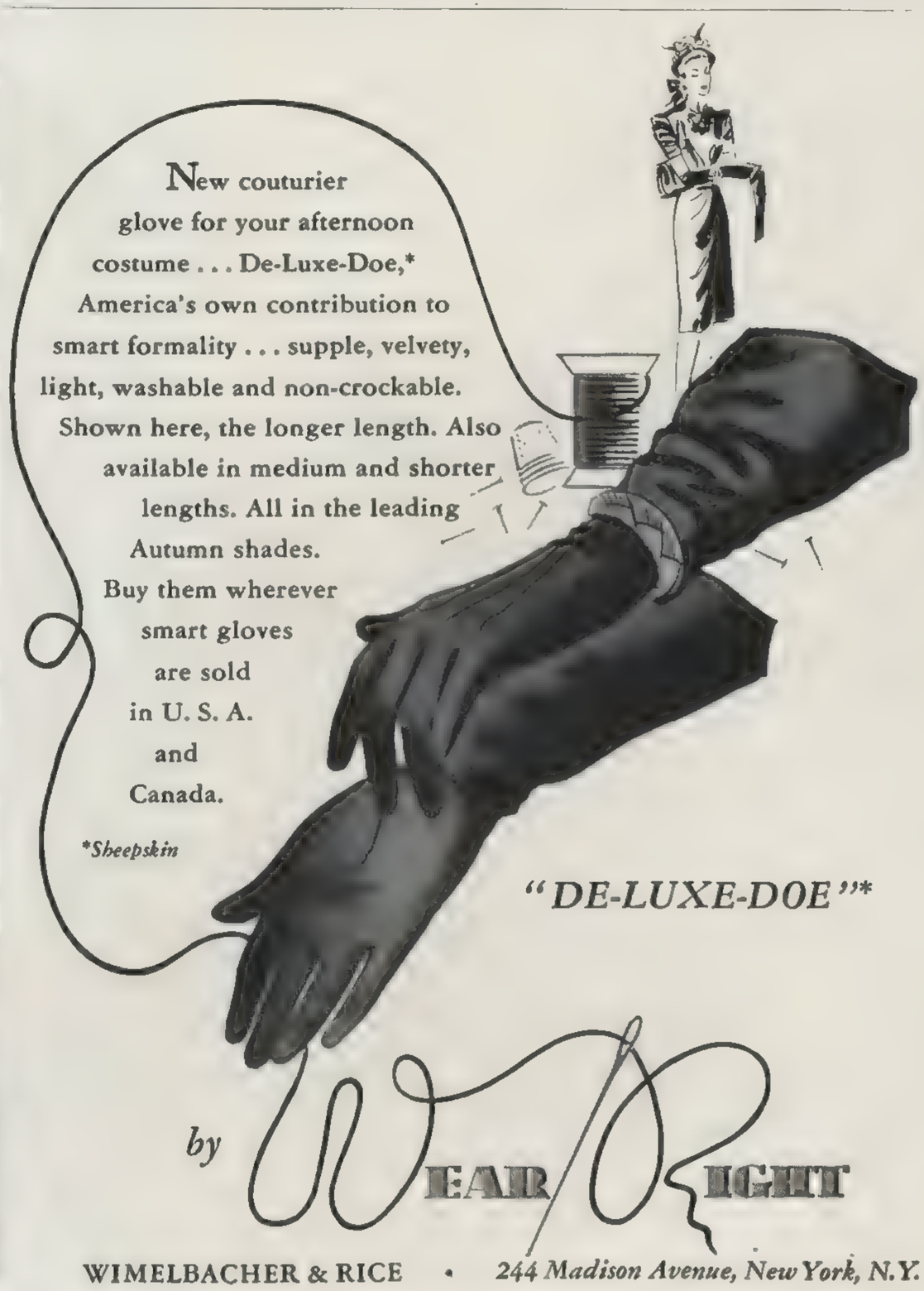
With no formal musical training, accompanying his own haunting songs with a Brazilian guitar, he sings always of Bahia, his natal town of hills and churches, love-philtres and fishing-boats. He is his own worst interpreter, for he has a poker voice that underplays the dramatic swing of his tunes. But in the hands of an orchestra, his music is as provocative as any dance music in the world.

The Brazilian composer who does for the concert-hall what the untutored *samba* writers do for the dance-halls is Heitor Villa-Lobos. His compositions mined from the rough ore of his musical heritage,. the frenzy of forbidden *macumba* dances, the solemnity of a Jesuit missionary Gregorian chant, and a well-polished Portuguese wit. With all this, the music of Villa-Lobos reminds you of Bach.

In classical music, Brazil also has Bidú Sayão, the opera singer; Guiomar Novaes, the woman concert pianist who toured the United States last winter; and Burle Marx, Rio's best-known conductor and the composer, among other scores, of "Pater Noster" which the Schola Cantorum played in New York on April 17.

Brazilians receive foreign musicians with the enthusiasm of a circus audience. Galli-Curci, Gigli, Marian Anderson, Stokowski, are among the names that have appeared on the programs of the Teatro Municipal. Toscanini, at nineteen, made an impromptu début as a conductor in Rio de Janeiro, and in June, for the first time in fifty-four years, he returned there, this time with the hundred-piece NBC orchestra under his baton. Leopold Stokowski toured South America this summer with the All American Youth Orchestra.

Though *samba* music is played the year 'round, the man on the street takes up its syncopation only in the *carnaval* season, which begins the Saturday before Ash Wednesday and lasts for four sleepless days and nights. The summer heat of tropical countries often builds up like delirium fever to crises of *cafard*, anarchy, and revolution. In Rio, the sulky summer thunderhead breaks, not in destruction, but in an explosive storm of revelry and dancing in the streets. (Continued on page 138)



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SPOT-LIGHT ON RIO DE JANEIRO

(Continued from page 136) Every one goes wild. Servants, hearing the music, walk out, inspired, in the midst of serving Saturday lunch and do not return until the chastened Wednesday morning when the music is over. Every one carries (and squirts with abandon) a cylindric gadget called a *bisnaga,* filled with etherized perfume to give a kind of spirits-of-ammonia stimulation to both squirter and victim.

Every one dances in the *carnaval* halls, in the casinos emptied of gambling-tables, in the streets. Even the Teatro Municipal forgets its operatic hauteur with a horde of bouncing, gyrating, frenzied dancers. For at *carnaval* time, the *samba* is the *rhumba,* the Conga, the Big Apple, the old-fashioned square dance, and the Viennese waltz, with any personal additions you may wish to make. As heady as a revivalist meeting, the music blares forth like a never-ceasing perseveration from a dream-world, for four white days and four star-filled, fevered nights.

The street dancing reaches its climax, on Monday night, at the Praça Onze, an open square topped by palms, where *povo* hold free-for-all competitive group dances. Most of the cavorting multitude come down from the hills for *carnaval.* They walk, as no motor roads or tramways reach the brown summits where their shacks overlook the spruce sky-scrapers of the waterfront.

Candido Portinari, who painted the murals at the Brazilian Pavilion of the New York World's Fair, gives a vivid picture of the *morros,* as these primitive hill districts are called, where the *pobres* have a life that shares little, except *carnaval,* with the city below. Many of the *morros* are so remote that, days in advance, the dusky celebrants clamorously begin their pilgrimage to pleasure, dressed rakishly in their costumes for the Praça Onze competitions.

On Monday night, in these homemade costumes, disorganized and happily chanting *sambas* that have come by word of mouth from the *morros,* the writhing crowd forms cordons that sway pulsatingly through the closely-packed audience, past the judges' bedecked tribunal. Although the whole square is a miasma of ether, perfume, and crowded humanity, jealousies or disputes about who wins the prizes seem to have no part in the far more serious business of dancing abandon.

The next night, *carnaval* dies in an elaborate funeral procession of street floats, the people still dancing on the avenues, as dragons, whirling windmills, and papier-maché Venusburg grottoes roll solemnly by. With the passing of *carnaval,* there is a deflated pause in the cycle of the year before Rio de Janeiro begins slowly to rebuild its normal pleasure life of beaches and casinos, diplomatic dinners, music, and imperial reminiscences.

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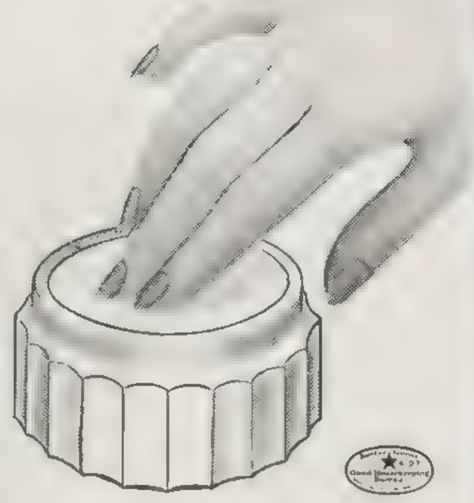

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IF you are one of this autumn's brides, you have probably been spending hours figuring out your trousseau, and poring over lists of silver and linen. And, in the back of your mind, you have been conjuring up a picture of the kind of house you hope to have. The outlines of this picture may still be hazy—not, as yet, quite out of the province of day-dreams. But, even so, you probably have some definite ideas about the place in which you want to live and the kind of life you plan to lead.

If you're on a budget—and a limited one at that—all the wonderfully attractive things you've wished for probably seem as far removed as the stars. But there is no need for you to be discouraged. True, there are compromises which you will have to make, but with time and a little patience, and a little careful planning, you'll find it possible to have almost all the things you want. We're not promising you the moon, but we're bringing it a little nearer earth!

The first thing you're confronted with is to find an apartment. And this is no easy task in New York. On a small income, you'll be wise to count houses out of the picture. Though some of them sound miraculously cheap, they'll eat up money in the way of coal and electricity and necessary extra servants. Stairs will drive one servant crazy. And housekeeping is a complicated business when you have to find a plumber or an electrician every time something goes wrong, instead of conveniently depending on an ever-present superintendent. An apartment, therefore, will be your first compromise, if your heart was set on a house.

Although apartment-hunting can be the most depressing occupation in the world, it can also be fun. On a curtailed budget, the average apartment available for the money you wish to spend, may seem drearily stereotype, small and probably dark. Ten to one, you want "something different" anyway—something which is not an exact replica of a hundred other people's. You've been dreaming about large open fireplaces and perhaps a paneled room. And, almost immediately, you'll discover these things are practically out of the question unless you can afford a substantial rent. But there's no reason for them to be, if you're willing to make some sacrifices in order to have them.

Browse around, and you'll discover little out-of-the-way apartments that cost comparatively little and are often completely charming. If you're not particular about having a doorman, if you don't mind climbing stairs, if you don't limit yourself to fashionable neighbourhoods—you'll do wonders as far as finding an attractive apartment is concerned. There are fascinating apartments in made-over houses, which are practically half the price of the apartments that boast elevator men and doormen. They usually have the high ceilings and large fireplaces of the original (Continued on page 140)

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THE BRIDE COMES HOME

(Continued from page 139) house, and a certain distinction which the made-to-a-pattern, modern apartments don't possess. You'll find them in the side-streets, down-town in the thirties, across town between Park Avenue and the River—in fact, all over, the prices varying according to the neighbourhood and the state of the building. Some of them even have gardens, or at least a yard, if they're on the ground-floor. An added attraction that opens up endless possibilities for summer entertaining.

Once you've found the place in which you want to live, you're faced with the problem of decorating it. The basic painting is something the building will usually do for you. All you need do is choose the colours. In deciding on these, there are a few things it's a good idea to keep in mind. First of all, don't begin painting until you've thought carefully about colour schemes. You can find endless helpful suggestions for these in the magazines that take up the subject of houses and their decoration.

If you're going in for anything startling and unusual in colour-schemes, be sure you know enough about the subject before you make an irretrievable error! Some colour schemes sound extraordinarily lovely on paper, but depend, in execution, on a particular kind of material or a certain nuance of shade. Remember that light colours make a room look larger than it actually is, and dark ones seem to shrink it. Don't overlook the fact that plain, stark-white can be wonderfully lightening to an apartment inclined to be dark, and extremely smart as well—especially if it's combined with bright chintzes, red-and-white striped curtains, for instance. And don't forget the possibilities in contrasting colours for ceiling and walls. If your apartment is on the tiny side, it will look larger if the same colour is carried out throughout.

When the painting problem has been disposed of, you have furniture, rugs, curtains and decoration in general to consider. Don't go in for anything complicated or ornate in a small amount of space. The result may look like a junk-shop. It's also rather dangerous to try for a "grand" effect when you're spending only a little. The result may merely look pretentious instead of attractive. You'll probably have more success with a simple "country-house" atmosphere—gay, simple chintzes and comfortably sensible furniture which you can supplement with really beautiful ornaments and charming little tables that look as if they'd come out of a château in France.

Undoubtedly, you'll inherit some furniture from home. Modern furniture is not easy to acquire on a limited budget. In order to be effective, it has to be very good indeed, and its cost is proportionately high. Don't feel that you have to get everything all at once. When you've acquired the bare essentials, you can take your time shopping around for

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THE BRIDE COMES HOME

the other pieces you find you need. It takes living in a place to realize that a certain corner looks distressingly empty or that you need another table for magazines. Haunt auctions and sales. You'll be able to pick up second-hand pieces that are really lovely if you have the time and patience.

When you come to curtains, and covering a sofa or chairs, you will probably run into money. This kind of thing doesn't have to be as expensive as it often is, however, if you'll take a little trouble, and make a few compromises. Regular upholstering is expensive. If you can be content with slip-covers, which look almost as nice, you'll save an enormous amount.

You can work miracles even in New York with very little, if you're imaginative about it. Try repainting ordinary kitchen furniture in bright colours for a sun-room.... Cover the top of a cheap little table in a bright velvet.... Overlay a cupboard with *découpage*.... Fill a panel of bookcases with a few pieces of really lovely china you were given for wedding-presents. Don't forget that books add as much in attractiveness and charm as anything else in the way of decoration.

Don't overlook the value of mirrors. Expensive though they may be, they'll turn a small room into one of many vistas, and transform a small apartment into a virtual palace. These you can also find second-hand, for much less than you'd ever think they cost. Flowers are another one of the small luxuries that make such a difference to the charm of an apartment. You may believe you can't afford them. But, for under a dollar a week, some florists will make a monthly arrangement with you—providing you with fresh flowers every few days.

After establishing your setting, you'll want to give some thought to the kind of life you're going to lead in your new home, and the kind of entertaining you'd like to do. You are probably planning to have either one servant or a part-time one. But this needn't limit your entertaining. It merely means simplifying the kind of entertaining your family has done for you up to now. Invite six or eight people for cocktails rather than twenty. You'll find most people enjoy small cocktail parties more than large ones anyway. Give buffet suppers rather than formal dinners. Encourage people to drop in on Sunday afternoons for tea.

One of the greatest bugbears of a young and impecunious hostess is the cost of liquor and her guests' consumption of it. Don't be afraid of serving beer, but don't feel that wine is out of the question. Watch the catalogues of the larger wine houses for bargains. You don't have to serve imported wines. You'll find domestic ones are astonishingly inexpensive—you can buy champagne *nature*, for instance, for around a dollar.

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ANOTHER NORTHWEST PASSAGE

LOOK at your map of North America, and draw a line from Duluth at the head of Lake Superior, north and west to include Lake of the Woods. Draw another line east and north to take in Lake Nipigon. Swing your line southwesterly back to Lake Superior; and you have a triangle—half Minnesota, half Ontario—on which to plot your own Northwest Passage. You will never reach Cathay through its linked inland waters. But you will find instead a reward of silences and vast distances, the wilderness of the French voyageurs and the Jesuit explorer-priests. There, too, is a vision of the way America looked before the white man came to civilize it with his Williamsburgs, and the basilicas of his railway stations.

With Duluth, the base vertix of our geographic triangle, as the starting-point, the panorama of northern Minnesota unfurls as we drive north and west. The lake shore road leads beside blue Lake Superior, palisaded in red sandstone, its shore studded with firred inlets. Ore freighters on the lake in the distance play the *fée* with your eyes, looking now like big cheese-boxes, then breaking in half horizontally, for this is a country famous for mirage. Beyond Two Harbours, Silver Creek Cliff is like a section of Amalfi, with even the same caressing bloom of light that gilds an Italian landscape.

Ely, inland from Lake Superior in our big triangle, is the starting-point of many canoe trips. Here, you leave civilization and cross the frontier into a country of resorts, which simulate old logging camps. In this area are Burntside Lake, with its firs and white birches; and Lake Vermilion, a long embroidery of silver water.

If you go back to your starting-point, Duluth, and drive northeast on the highway along Lake Superior, you will find that the next camping country starts about fifteen miles up the Gunflint Trail, out from Grand Marais. You can pick up the essentials of canoe, tent, food, and license from any of the outfitters at your starting-point on the Gunflint Trail. But a light canoe is a necessity, for any trip with a series of lakes will have a number of portages.

The Gunflint Trail is really a trail, a good dirt road with a delightful porpoise-like roll. In this country, you are deep in the wilderness as soon as you start on your trip. Partridge drum in the underbrush, and the red pump of the infrequent filling-station may tether a small brown bear.

Up here, you will need much the same type of clothes that you would take to the Maine woods. In the daytime, you will wear shirts and overalls to protect you from sticky deer-flies and brambles on portages; and at night, you will need warm flannels, for the thermometer falls almost to freezing.

Off the Gunflint Trail, one picks up the chain of lakes flowing into the deep gorge of Pigeon River. (The United States- (Continued on page 144)

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ANOTHER NORTHWEST PASSAGE

(Continued from page 143) Canada border runs down the middle of them.) It is here, on these inland lakes, that you get the first flavour of the real North. It is perhaps, the pink-flowered Arctic thimbleberry, or the sight of the bald scarp of an ancient mountain range, scarred by glaciers and red with ore. You see it in the flight of a heron, surprised in the stiff majesty of his early-morning fishing. But most of all, you are conscious of the North in the sight of the aurora borealis, with its spread-eagle of green glow at the zenith.

Before we look at Ontario, the second part of the triangle, let's glance westward along the border to Rainy Lake, and Lake of the Woods. You won't find rain at Rainy Lake, any more than you will on any other of the lakes, for, in this country, beautiful day follows beautiful day. Rainy has been called "Queen of the Lakes," both from the gem-like appearance of her rocky islands, and from the gold workings in some of them. Lake of the Woods is magnificent and wild, with grey rocks bordering its silver waters, in whose depths lives the fighter, the muskellunge.

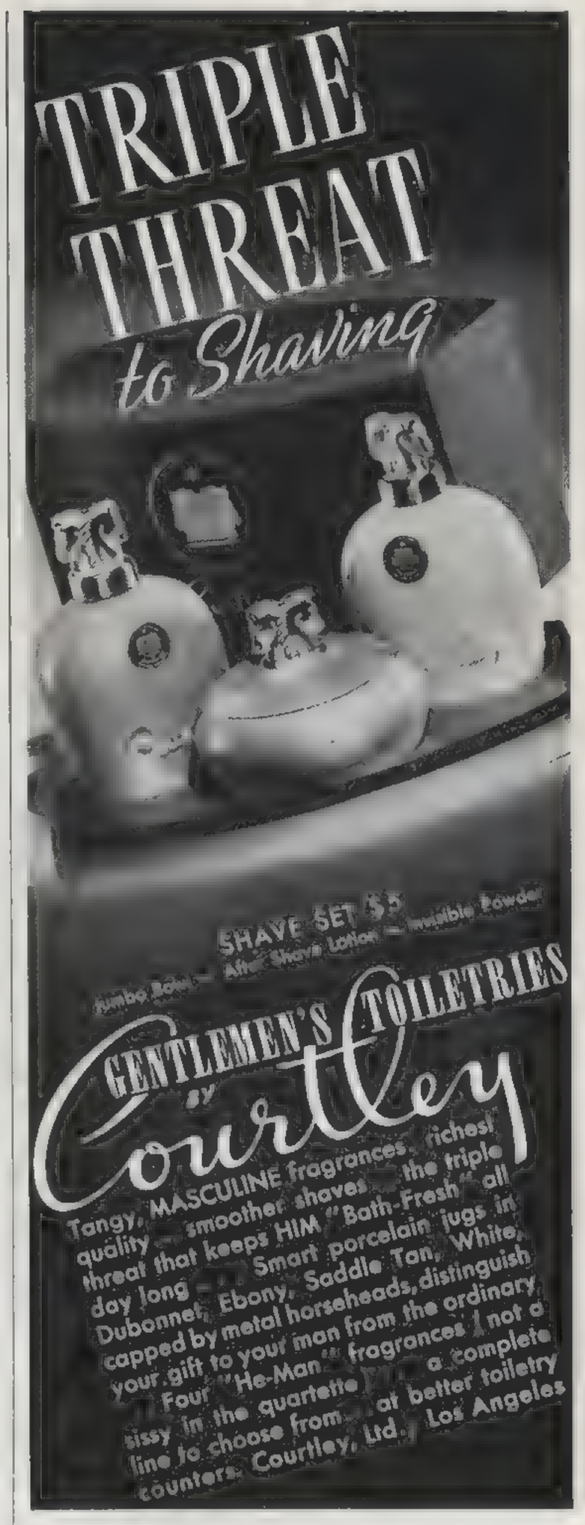
Back on the road that unrolls straight northward from Duluth, you go toward Canada, stopping first at the customs post at Pigeon River, where you leave Minnesota for Ontario. When you go into Canada in these war times, incidentally, make sure that you take along some irrefutable proof of your American citizenship. Otherwise, you may find difficulty when you want to return to the United States.

On your trip into Ontario, you will want to take time out for a deviation from the main road, to see Kakabeka Falls, white as spun sugar, on the brown Kaministiquia River. And if you appreciate a magnificent view after a stiff climb, pull yourself up Mount McKay, at the back of Fort William, and see all Ontario at your feet.

In Thunder Bay, the Sleeping Giant rises out of one of the most beautiful harbours in the world. The Giant is always a source of deep delight. You may see him with his veil of morning mist turned into a gold nimbus by the sun; or at sunset, half-buried in the purple shadows of the lake, only his shoulders flecked with fire. The best place to see him and his brother islands is from the highway that curls around Lake Superior, and which will one day be a complete Corniche-drive around the greatest of the Great Lakes.

And now we have completed the triangle, and held in our gaze a bit of the wilderness in the heart of America. Still in our ears, perhaps, is the crashing of a heavy body through the tangle of burned-over scrub on the banks of a thirsty stream-bed. We may still wonder what it was, off among those mauve-and-silver skeletons of trees. Was it the antlered head of a moose, furtively watching? But perhaps we shall never know. The wilderness guards its secrets.

FAITH ROBINSON TRUMBULL



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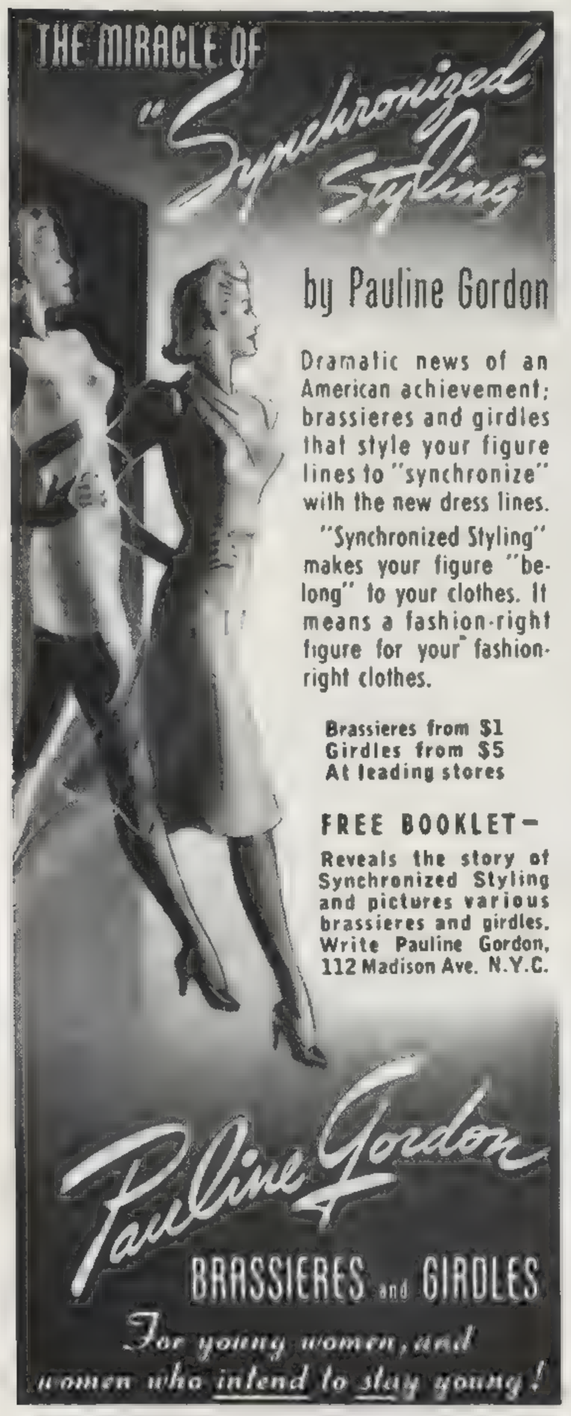
Here's life at its finest, graced with the serenity of living in an atmosphere of quiet charm at a fine address. 2 to 4-room spacious suites, beautifully decorated, many with wood-burning fireplaces, serving pantries, large closets and complete hotel service. Furnished or unfurnished.

Edward L. Buckley, Manager

The BEEKMAN
Park Avenue at 63rd Street

NEW YORK



ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

(3) In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

(4) As there is no shopping service connected with Vogue, no shopping commissions of any sort whatsoever can be undertaken. However, Vogue Information Service will be delighted to suggest shops where direct purchases can be made.

Mrs. C. G. E.: Is it correct to use a crest on wedding announcements? Is a crest the same thing as a coat of arms?

Ans.: A coat of arms is composed of the crest, shield, and motto. It may be correctly used on formal engraved invitations or announcements. If you prefer, the crest (the symbol above the shield) may be used by itself, and more often it is, because the whole coat of arms is apt to seem cumbersome.

According to the rules of heraldry, a widow has no right to use her husband's crest on her letter-paper. She may, however, use the device on the shield of his coat of arms, transferred to a diamond-shaped device called a lozenge.

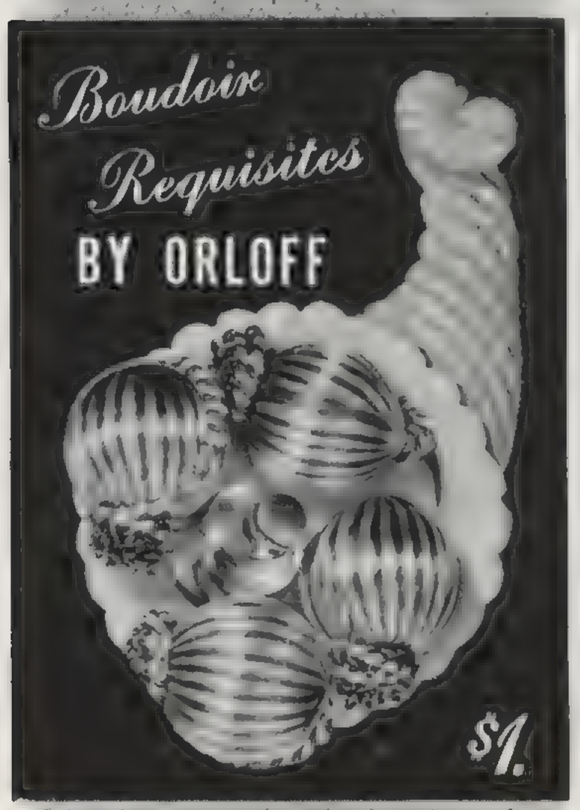
Mrs. L. C. W.: Should a fur cape or wrap be removed in a church during a wedding? Is it necessary to tip the attendant who cares for wraps at the reception?

Ans.: One need not remove one's furs and wraps in church unless one wishes to, for personal comfort. In this country, at a wedding or a private party, it is not necessary to tip the maid who takes charge of the wraps.

Mrs. R. R. T.: When sending out invitations to an informal tea, what should I write on my visiting-cards? I have small knives and forks of a different pattern from my other silver. May I use both at a formal dinner?

Ans.: In sending out visiting-card invitations, one should write, in the lower left-hand corner, the day, the date, the occasion (tea, cocktails, et cetera), and the time. The address should be written in the lower right-hand corner (Continued on page 147)

Luxuries
DEAR TO A FAIR LADY'S HEART



Cornucopia, with four wardrobe sachet boules, sachet pillow, introductory bottle of Orloff's Extrait de Parfum.

A woman could do without these exquisite creations—but what woman would want to! They're the sine qua non of feminine fastidity in every boudoir. Shimmering sachet boules to keep your lingerie and handkerchiefs sweet-scented—to perfume your clothes and linen closets.

PARFUMS ORLOFF
10 W. 33rd STREET, NEW YORK CITY
At Smart Shops Everywhere

Pop go his eyes . . . and pop goes the question when you step out looking lovelier than ever in Huffman FLATTERNITS! He knows that FLATTERNIT is fashion-minded . . . *you* know it's budget-minded. The finer, flatter fabric puts snags and runs on the dole, because there's hardly any ribbing to invite disaster. Thanks to the new process, all-in-one-piece construction, you'll bid farewell to ankle streaks, breaks and wrinkles. The exclusive Wearex Toe is a wonder for wear, too! Whether you're short, medium or tall, you'll find your correct length . . . in tantalizing, new fall shades . . . at a tiny price for so much loveliness!

At Better Stores

HUFFMAN FULL FASHIONED MILLS, INC. • MORGANTON, NORTH CAROLINA

Full rainy-day protection . . . and lots of 5th-Avenue swagger—with the new SHEERINE feather-weight Rain Capes and Coats

In a wide range of colors and styles. Juvenile sizes, too. For models shown above, specify SR112 (with hood) or SR110.

• They end your problem—once and for all—of looking well dressed in the rain and staying completely dry at the same time. *Sheerine* makes it possible—a sensational new waterproof fabric, skillfully tailored into 1940's smartest rainy-day wear. Note the full-length protection in the Coats pictured above. They're feather light, too, and assure you complete freedom of movement. Best of all—they're surprisingly inexpensive!

A Selected RED-SEAL VALUE

SR

The SEAMLESS RUBBER Company
NEW HAVEN, CONNECTICUT
Specialists in Fine Rubber Goods for 65 Years

"Thistledown" by Brewster

Challenge to the lustre of imported velours, THISTLEDOWN FELT'S only extravagance is its beauty! Colors that fairly glow, a softness that invites stroking, and an exclusiveness that's all yours.

BREWSTER HAT CO., Inc. • 411 Fifth Avenue, New York, N. Y.

VOGUE'S 6th PRIX de PARIS

CONTEST RULES

1. Each entrant must be a member of the graduating class of 1941 in a United States college or university which grants a recognized A.B. or B.S. degree.

2. Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz, not later than November 20th. It is not necessary to be a subscriber to Vogue to enter the contest.

3. The contest will consist of two parts: first, a series of 4 quizzes to be answered by all entrants; second, a thesis which only those entrants who receive passing marks on the 4 quizzes are eligible to submit.

4. Each quiz will consist of 8 questions from which the entrant may select 4 to answer. Of these 8 questions, 4 will be based on fashion features, and 4 on non-fashion, or Vanity Fair, features, such as music, art, literature, theatre, etc.

5. The first quiz of the series, based on the October 1st and 15th issues, will be published in the November 1st issue of Vogue. The succeeding quizzes will appear in the issues of December 1, January 1 and March 1. Save your copies of Vogue until the end of the contest; you may need them for reference.

6. Papers will be graded on these points:

(a) Clear and vivid writing
(b) Originality of ideas
(c) Fashion knowledge derived from a study of Vogue
(d) General information

7. Answers to each test must be mailed on or before the 20th of the month in which the test appears. Papers received with insufficient postage will not be accepted.

8. Entrants will be required to send answers to all 4 quizzes. Only those who receive passing marks in the quizzes will be eligible to submit a thesis in competition for the major prizes and the Honourable Mentions. Entrants will be notified on or before April 1st if they are eligible to submit a thesis.

9. Subjects for the theses will be announced in the March 15 and April 1 issues. Theses must not exceed 1500 words and must be mailed not later than April 20th.

10. All test papers and theses must be typewritten in double space on one side of the page. The name and college of the contestant must appear on every page. Papers will not be returned at the end of the contest.

11. The judges of the contest will be the Editors of Vogue. Their decision will be final.

12. The winners of the Prix de Paris will be announced on or about June 1, 1941.

V9-15-40

Vogue's Prix de Paris, 420 LEXINGTON AVE., NEW YORK, N. Y.

Please enroll my name as an entrant in Vogue's Sixth Prix de Paris.

NAME _____
(Please type or print clearly)

COLLEGE _____

COLLEGE ADDRESS _____

CITY _____ STATE _____

HOME ADDRESS _____

CITY _____ STATE _____

BOOKLETS
for the asking

To simplify your shopping and learn more about many products advertised in Vogue, write to the addresses listed below for these booklets. All are free unless otherwise indicated.

SILVER

STERLING SERVICE IN EASY STEPS
tells you all about the convenient "Place Service" plan devised by the International Silver Company. Their beautiful sterling designs are illustrated. International Silver Company, Dept. V, Wallingford, Conn.

ALVIN STERLING SILVER PATTERNS
each have a descriptive folder with price lists. Write for folders on the patterns in which you are interested: Chased Romantique, English Rose, Maytime, Mastercraft, Bridal Bouquet, Maryland, Della Robbia, Romantique, Chapel Bells, Gainsborough. Alvin Silversmiths, Dept. V, Providence, R. I.

ENTERTAINING . . . THE STERLING WAY
is Gorham's charming new booklet that is brimful of suggestions on entertaining. The fine Gorham sterling silver patterns are illustrated. For your copy, please send ten cents to The Gorham Co., Dept. V, Providence, Rhode Island.

WEDDING AND SILVER PLANS
"How to Plan your Wedding and your Silver" is Towle's useful and informative new booklet. It's full of ideas and will remind you of important things to do, and serve as a handy guide. Please send ten cents with your request. The Towle Silversmiths, Dept. V, Newburyport, Mass.

SELECTING TABLE SILVER
The new Lunt Silversmiths' booklet, "The Bride Selects her Table Silver," will show you all of the beautiful Lunt silver patterns, and give suggestions as to their suitability to definite types of rooms. Please send six cents with your request. Lunt Silversmiths, Dept. V-19, Greenfield, Massachusetts.

HOUSEHOLD

JUDGING QUALITY IN BATH TOWELS
tells you how to detect loosely woven under-texture—how to size up sleaziness at once through simple tests. It gives some surprising facts about colour and adds notes on the quality points of closely-woven Martex towels. Wellington Sears Company, Dept. V, 65 Worth Street, New York City.

BATES BEDSPREADS
The lovely new Bates bedspread designs are shown and described in a beautiful colour-booklet. Helpful suggestions on colour in decoration are also included. Bates Fabrics, Inc., Dept. V, 80 Worth St., New York, New York.

THE STORY OF TERRY TOWELS
is Cannon Mills' booklet, full of valuable information on how to buy towels, with many interesting tips on recognizing quality and selecting the correct colours for your bathroom. Cannon Mills, Dept. V, 70 Worth Street, New York, New York.

ENTERTAINING

VODKA—STRAIGHT OR MIXED
The versatility of vodka is described in two new leaflets about Smirnoff's vodka, which provide a group of drinks recipes. With vodka on hand as a base, you can produce practically any type of mixed drink, as well as providing a distinguished apéritif by serving it straight, ice cold. Dept. V, Ste. Pierre Smirnoff Fls., Inc., Hartford, Conn.

RUM DRINKS
Recipes for more than eighty delicious rum drinks are given in Myers' new Jamaica rum booklet. For your copy, write R. U. Delapenha & Co., Inc., Dept. V5, 57 Laight Street, New York, New York.

SCHOOLS

VOGUE'S SCHOOL DIRECTORY
A new edition is just off the press! It contains a listing of private schools for boys and girls and vocational schools for men and women. Vogue's School Bureau, Dept. 8, 420 Lexington Avenue, New York, New York.

BEAUTY

YOUR LOVELY SKIN
is Dorothy Gray's valuable booklet, outlining the correct treatments for every type and condition of skin. Excellent tips on make-up are also given. Dorothy Gray, Dept. V, 683 Fifth Avenue, New York City.

BEAUTY SECRETS FROM BOND STREET
is Yardley's booklet that gives special notes on caring for your skin, as well as descriptions of the refreshing preparations from this famous line. Yardley, Dept. V, 620 Fifth Avenue, New York, New York.

HERE DWELLS YOUTH
gives you a complete description of the Primrose House basic preparations and treatments for special skin faults. Primrose House, Department V, 595 Fifth Avenue, New York, New York.

SHOES

"FOOT REST" SHOES
A new style folder shows many new "Foot Rest" shoes for autumn. A list of dealers is also included for your convenience. The Krippendorf-Dittmann Co., Dept. V, 396 E. Seventh St., Cincinnati, Ohio.

LADY NETTLETON SHOES
A new little package of illustrations of Lady Nettleton shoes is yours for the asking. You will be interested to learn more about these fine walking shoes. A. E. Nettleton Co., Dept. V, Syracuse, New York.

WARDROBE

VASSARETTES
An attractive new booklet shows you the latest of these famous corsets. There are all-in-ones, and girdles, and pantie-girdles. The name of the store nearest you will also be sent, on request. Vassar Co., Dept. V, 2539 Diversey Parkway, Chicago, Illinois.

"BERMUDA" SWEATERS
An attractive group of leaflets will show you the latest "Bermuda" sweater-sets and matching skirts. The name of your nearest dealer, and a convenient order blank are also included. Bermuda Sportswear, Dept. V, 1410 Broadway, New York City.

REAL-FORM GIRDLES
are illustrated in a charming new booklet. These "Soft skin" girdles and pantie-girdles are knitted with "Lastex" yarn. For your copy, write Real-Form Girdle Co., Dept. V, 358 Fifth Avenue, New York City.

"TISH-U-KNIT" SWEATERS
An interesting fashion booklet depicting a group of stunning "Tish-U-Knit" and "Judy Garland" sweaters designed by Léon is obtainable by addressing Olympic, Dept. V, 1372 Broadway, New York, New York.

TRAVEL

CANADIAN SHOPPING
On your next visit to Montreal, make Morgan's one of your stops. This fine old store (it was founded in 1843) has a wonderful collection of imports, ranging from fine English china, including Wedgwood, Spode, Royal Worcester, to ski wear. A colourful new booklet, on request. Henry Morgan & Co., Ltd., Montreal, Canada.

SARATOGA SPA
is an informative booklet about the therapies of this beautiful health resort. An analysis of the healing waters, prices for various treatments, and a list of hotels and boarding houses are given. Saratoga Spa, Dept. 602, Saratoga Springs, New York.

COLORADO SPRINGS—THE BROADMOOR
This fine hotel, its accommodations and activities are pictured in an attractive new folder. The lovely country surrounding Colorado Springs is also shown. The Broadmoor, Dept. V, Colorado Springs, Colo.

ANSWERS TO CORRESPONDENTS

(Continued from page 145) of the card, if it is not already engraved there.

Also, for this informal type of invitation, double cards have become very popular. The name and address are engraved on the outside. Inside, the invitation is written—the day, the date, the occasion, and the time. With either kind of card, it is not incorrect to add a personal message, if one wishes.

It is not essential that all one's silver be of the same pattern. Frequently, one finds in use in the best-run houses silver that has been inherited, quite different in pattern from that of the present owner's own silver. When bought new, silver of one pattern is naturally to be preferred, but no one is going to discard inherited silver simply because it doesn't match what one already has.

Mrs. E. A. W.: Could you let me know what type clothes I shall need for a trip to New Orleans? Which are the places of interest to see, and what kind of temperature can I expect? What hotels would you recommend for two women travelling alone?

Ans.: The temperature in New Orleans is between 70° and 80° Fahrenheit in the autumn, but it can get quite chilly at times nonetheless. In the city itself, you would want formal dark spring town clothes—both plain and print dresses, and a medium-weight town top-coat of wool or tweed or corduroy. For the Gulf resorts, pastel sports clothes are worn, and beach clothes are necessary.

If you will be entertained at the more formal restaurants in New Orleans or in private houses, you will need simple dinner and evening dresses and a short wrap; otherwise, you would not need to encumber yourself with this type of clothing.

A medium-weight suit with a harmonizing top-coat in a neutral shade or in colours such as grey, oatmeal, sand-beige, or blue, would be a most satisfactory costume for this trip, both for the train or boat trip and for New Orleans itself. The weight of such an outfit can be readily varied to suit the changes of temperature, and it is appropriate for town and country alike.

The following hotels are recommended especially: the St. Charles, the Roosevelt, and the Jung Hotel. New Orleans is one of the epicurean centres of the United States, and abounds in excellent restaurants. Antoine's, probably the most famous of all, celebrates its hundredth anniversary this year; here the Oysters Rockefeller and "*Pompano en Papillotte*" are the specialties. Other restaurants which merit visits are: Arnaud's, the Patio Royal, La Louisiane, The Court of the Two Sisters, and the Courtyard Kitchen.

There are any number of good little cafés in the Vieux Carré, the old French-Spanish quarter. The Vieux Carré is one of the principal things to see in New Orleans—the Rue Royale, Jackson Square, la Place d'Armes, and the Cabildo Museum. On the Place d'Armes is St. Louis Cathedral, and also in the Vieux Carré is the Italian church of St. Mary's with its adjoining Ursuline Convent. (Continued on page 148)

Tapestry
AND PERSIAN

Rich with the rugged beauty of its Needlepoint fabric . . . further distinguished by its Persian collar and cuffs...styled in the new and becoming slightly-fitted flare silhouette, with raised radio tucking on front, back and sleeves. Satin lined and interlined for added warmth. A coat of decided personality—in black only. Sizes 10 to 20. About

$45

At leading stores throughout the country, or write, Barkin, Levin & Co., Inc., 500 Seventh Ave., N. Y.

BEAUTY

NEEDS AN OIL-BALANCED SKIN

BOTANY LANOLIN

Triple-Action Cream Helps to Maintain

OIL-BALANCE

● Here, at last, is one cream that provides three essential aids to loveliness.

● The secret is a simple one. Lanolin, one of the oldest beautifying agents known to science...prescribed by leading dermatologists...is present in an unusually high percentage in Botany Lanolin Triple-Action Cream.

● This marvelous cream penetrates deeply, cleaning out impurities and toning up dull, tired skins...it lubricates and softens the skin to petal-like smoothness...and it serves as a protective powder base...preserving the beauty it helps to maintain.

BOTANY LANOLIN TRIPLE-ACTION CREAM is available at good cosmetic counters everywhere at $1 and $1.75. Also recommended are BOTANY LANOLIN Formula 70...a Lanolin base preparation for cosmetic use...at $1.25 and $2...BOTANY LANOLIN Superfatted Soap...a Toilet Soap, rich in Lanolin...3 cakes for 50¢...and BOTANY PURE LANOLIN...at 25¢ a tube.

To "Feel the Difference" in BOTANY LANOLIN AIDS TO BEAUTY send the coupon today...for the Botany Sample Kit...(enclose 10¢ for handling costs).

BOTANY DISTRIBUTORS, PASSAIC, N.J. DEPT. V

Enclosed find 10¢ for which please send me the Sample Kit of Botany Lanolin Aids to Beauty.

NAME .....

ADDRESS .....

.....

ANSWERS TO CORRESPONDENTS

(Continued from page 147) You should visit also the Garden District with its ante-bellum mansions; the docks at the foot of Canal Street, scene of colourful and varied activity. The Evangeline country lies very near New Orleans and is worth a tour, and a side-trip to Natchez and its historical mansions is another rewarding expedition.

Miss L. S.: What is the correct semiformal dress for the groom and ushers?

Ans.: The correct semiformal attire for the groom and ushers consists of a short black jacket, striped trousers, derby or grey Homburg, wing or fold collar; Ascot, bow, or sailor's knot tie; white, buff, or grey waistcoat, and light gloves.

Mrs. D. H. W.: What is correct for the bride, groom, and attendants to wear to an afternoon church wedding at four o'clock? Should they wear gloves? What should the bride's mother wear?

Ans.: At a formal afternoon wedding, it would be correct for the bride and her attendants to wear long dresses of the dinner-dress type. These should have a conservative décolletage and sleeves of some sort. Some kind of head-covering would be necessary and the range of possibilities is a wide one—from real turbans or pill-boxes to tulle veiling and decorative flower or feather arrangements.

Whether or not gloves are worn depends on the style of the dresses and the length of the sleeves. Long sleeves need no gloves, generally speaking, while short or elbow-length sleeves seem to need them to complete the effect.

When the bride chooses a long gown, the men of the party should, strictly speaking, wear formal day attire—cutaway, striped trousers; wing or fold collar; Ascot, bow, or sailor's knot tie; white, buff, or grey waistcoat; gloves to match waistcoat; black shoes. The alternative costume would be semi-formal day attire.

The mother of the bride and the mother of the groom may wear either short or long dresses. The shorter length is rather smarter just now, but many older women, particularly those inclined to be stout, prefer the longer lines and greater dignity of the ankle-length dinner-dress, and they are perfectly correct in doing so. A hat would be worn with either type costume.

Miss D. E.: I expect to spend two months vacation in Hawaii. Could you tell me what type clothes I shall need and approximately how many?

Ans.: In Hawaii, you will need summer sports clothes, bathing-suits, beach clothes, play-suits, and simple summer dinner-dresses. The temperature in Hawaii varies little throughout the year, but the style-conscious feminine populace observes their so-called winter (between December and April) by wearing clothes that are not white—such as prints and pastels. The rest of the year, summer clothes in both white and pastel shades are worn.

You will need one wool top-coat, neutral in colouring, so that it can be worn over all your day dresses, and an evening wrap or jacket. Probably the most satisfactory outfit to travel in would be a suit, because a change of blouse virtually constitutes a change of costume, and blouses take up almost no room in a suitcase. This is a distinct advantage if you are crossing the continent by train and then embarking at San Francisco.

As you are going for two months, you will need approximately five sports dresses, two or three spectator sports dresses, two print afternoon dresses, four evening dresses, wrap, wool coat, travelling costume (the same clothes worn ashore are suitable on shipboard), play-suits, shorts, slacks, bathing-suits, and beach robe.

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office

How to order Vogue Patterns by mail

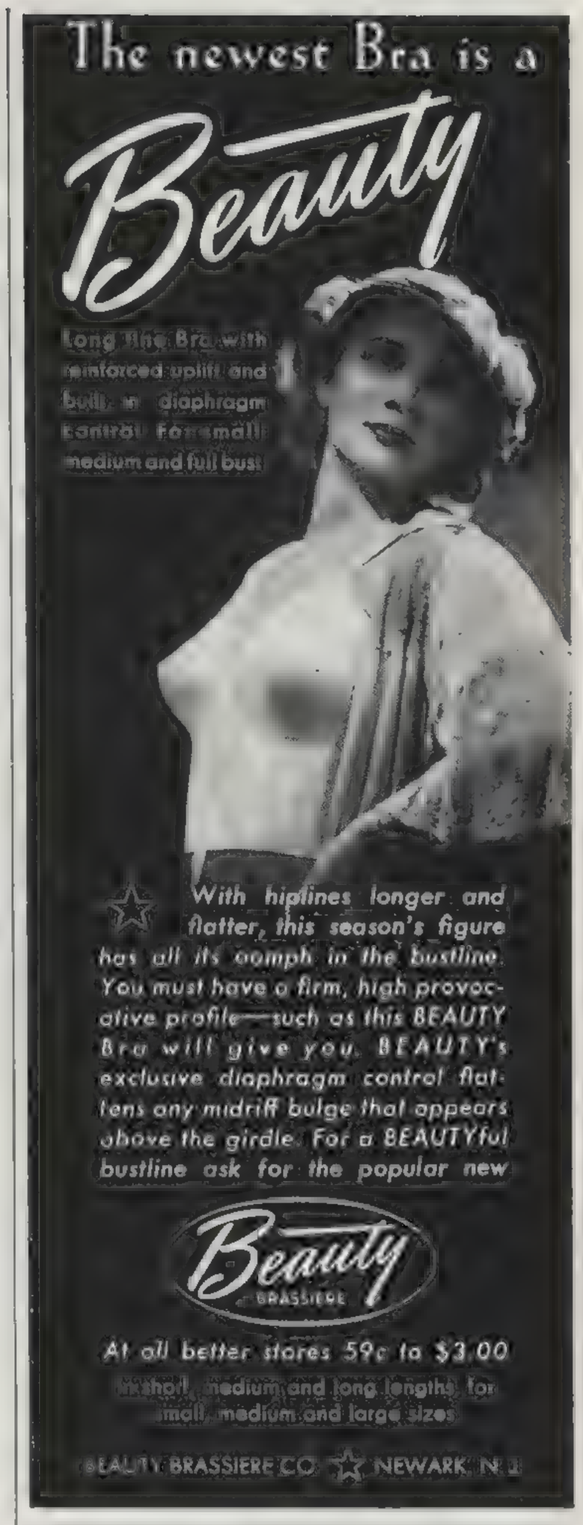
Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

336	$2.00	8804	$ .60
337	2.00	8828	.60
346	2.00	8830	.50
S-4245	1.00	8833	.50
S-4247	1.00	8840	.75
8841	$ .75		



THE MONOGRAMMED HANDCUFF··

A MASSIVE, simply *stunning* bracelet in 18 kt. satin gold or silver plate with sleek, burnished initials. Brilliantly smart with your autumn tailored things.

Though massive—a new process makes it light as the proverbial feather—on the arm. Made especially for you—delivery in seven days.

Any two initials—Price **$5**

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BEST & CO. ..... New York
MARSHALL FIELD & CO. ..... Chicago
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CAROLYN KELSEY .. San Francisco
ALL MONTALDO'S SHOPS

and better stores everywhere or direct from

ACCESSOCRAFT
389 Fifth Avenue New York

STERLING SILVER
by the
ALVIN
SILVERSMITHS
To Grace Your Table Beautifully, Correctly for Every Occasion

WHAT TO LOOK FOR WHEN YOU BUY STERLING...

Really fine sterling (*solid silver*) . . . is designed to merit the tradition of Heirloom Silver. It is judged by its clarity of design, delicate balance . . . substantial weight and perfection of finish. Ask your jeweler to show you the Alvin Sterling Patterns . . . and judge for yourself their excellent qualities.

FREE We will be pleased to send complete descriptive price lists of our patterns. Check those desired and mail with name and address.

- ☐ CHASED ROMANTIQUE
- ☐ ENGLISH ROSE
- ☐ MAYTIME
- ☐ MASTERCRAFT
- ☐ CHAPEL BELLS
- ☐ BRIDAL BOUQUET
- ☐ MARYLAND
- ☐ DELLA ROBBIA
- ☐ ROMANTIQUE
- ☐ GAINSBOROUGH

THE ALVIN SILVERSMITHS
Makers of Exclusive Silver Designs for Fifty Years
PROVIDENCE · RHODE ISLAND

"THESE I HAVE LOVED"

With war-sharpened eyes, the English rediscover the beauty of their countryside

NEW values bring new vision. Our present danger illuminates, like lightning, the familiar English landscape, making it vivid, strange, and new. This is the land we grew up in. The land we loved—and took for granted, like some dear reliable friend who was always there.

These are the fields where we gathered straggling bunches of weeds and wild flowers. These are the lanes down which we careered on our first pony, our first bicycle. These are the little coves and rocky pools where once we shrimped so rapturously. These are the hills we tramped on stinging days, coming home to crumpets for tea, as the rooks circled the bare elms. These are the apple orchards and hop fields through which, in later years, the boat-train snorted as it took us to Dover—and abroad. (We scarcely troubled to look out of the window.)

Dear, snubbed, neglected English countryside: we are rediscovering it in those short snatches of respite which may come our way. For the word "holiday" has dropped from our vocabulary. We look no farther than a long week-end. Where, before, we delighted to plan every detail ahead, we now, with sound instinct, leave everything open: go where we can when we can, and triumph as in an achievement when we bring off that brief break that is so necessary to strength.

SMALL MASTERPIECES

Cathedrals and castles, abbeys and monuments we have—and great ones. So have other countries. But no country has our multitude of intimate masterpieces. There are hundreds of houses, all over England, that are the very perfection of their period—Jacobean, Georgian, Palladian, Regency. Some are famous mansions, huge as palaces; but as beautiful are the small dwelling houses that lie among lawns, or front a Cotswold street.

Scarcely a church, however simple, that does not contain some precious trace of the architectural fervour that burned in mediæval England. Scarcely a village where there is not some mellow farm with great brown barns; some lovely line of cottages beside pond or green or elm-cluster ancient as themselves. Trace them across the country, in stone, brick, timber, shingle.

OF THIS WE MAY BE PROUD

This is England; of this we may be proud—that, when prosperity came early to our ancestors, they used it with rare taste: not to rear grandiose show-pieces, but to bring beauty into every-day life. Whether it were dove-cot or font; tithe-barn or manor-house or labourer's cottage, they nothing common did nor mean....

Nowhere in the world, in such small compass, will you find such changing scenes as in the trifling length and breadth of England. Downland, its contours smooth as a sleeping nude; the lovely wastefulness of the hedgerows and the roadside verges; the glens where rowan and silver birch poise delicately above the flash of a waterfall; the fishing harbours with their sturdy craft and nets spread in the sun....

This is the country painted imperishably by Gainsborough and Constable, Cotman and Crome; and now the source of strength of the finest school of artists England has known since then. This is the country whose praises sound through the whole body of English poetry; the country that evoked the passion of Wordsworth, the expert devotion of Cobbett and John Richard Jefferies.

We go out and see it with a fresh—a foreigner's—eye; all the dearer because in danger. We go quietly, having respect for country life. There is a pattern here which—in country phrase—"a stranger" may disturb. The rapid town tempo must be discarded for the rhythm of the countryside, which is slow and deep, for it is the rhythm of the seasons. Perhaps you will see a heron standing silent beside a stream, or a hawk hanging above the crags. Perhaps a fox will trot across your track, or a moorland mare and foal wheel prettily at your approach. Perhaps villagers will pay you the compliment of talking freely in front of you at the pub. So you will return, knowing more of England—fairest isle, all other isles excelling....

Sip with your Coffee
Claristine
ONE OF THE FAMED
LEROUX *Liqueurs*
IMPORTED BASIC FLAVORING INGREDIENTS
LEROUX & CO., Inc., Philadelphia
Brussels, Belgium New York City
Awarded Gold Medal, Paris International Exposition, 1937
86 PROOF

Here's the advantage
DRINKS NEVER TASTE THIN WITH GORDON'S GIN

And here's the reason
GORDON'S HAS THE ADVANTAGE OF LIQUEUR QUALITY & HIGH PROOF 94.4
Gordon's Gin
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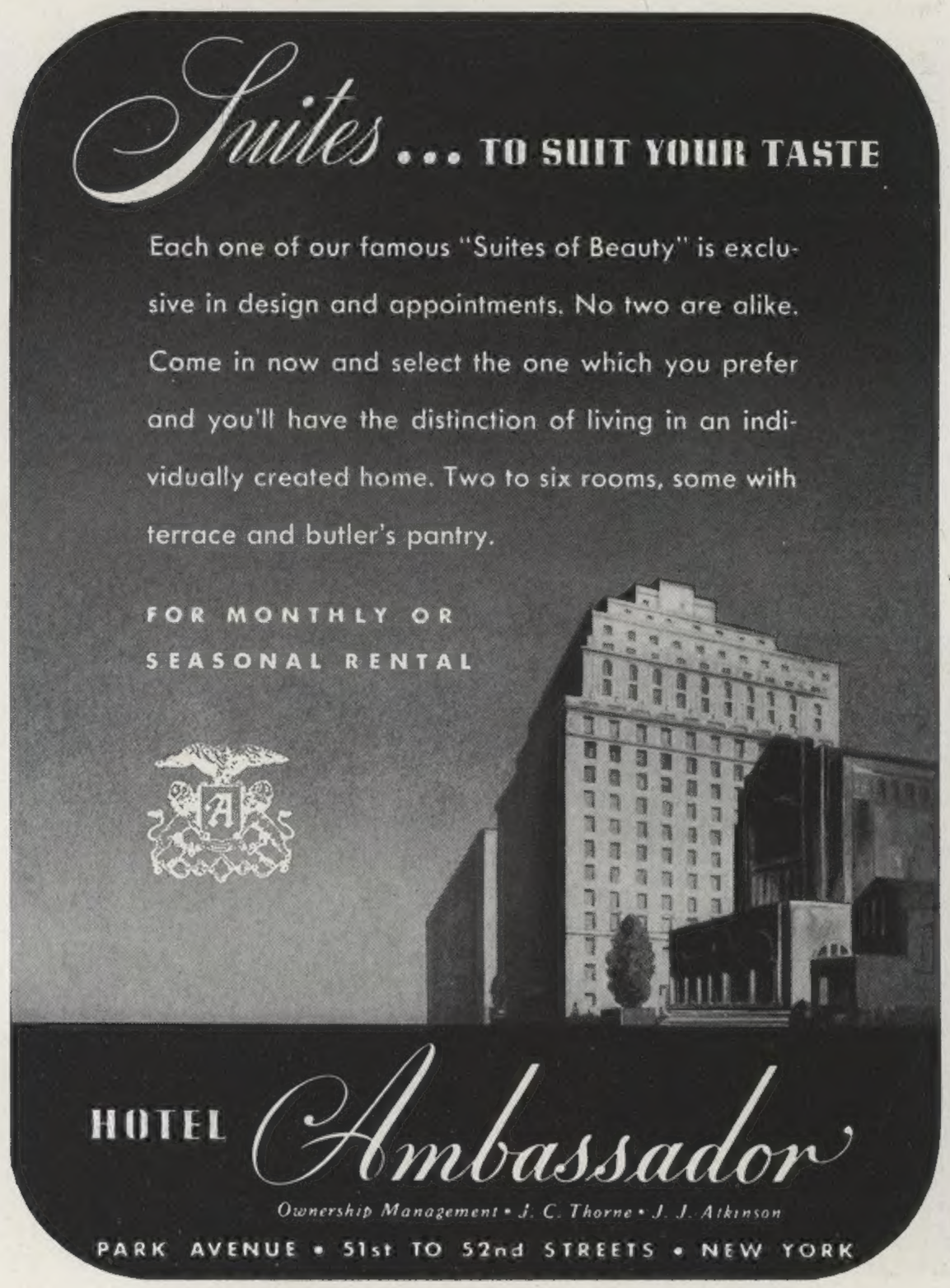

WARDROBES . . . AMERICAN PLAN

(Continued from page 52)

PLAN 6—THE YOUNG PLAN: Perhaps you're young. Your figure is a willow-wand—the figures in your bank-book are, alas, no fatter. The backbone of your wardrobe might well be the blue coachman's coat on page 58, with its obliging price of $30. Or, if the Appropriations Committee can manage it, the heavenly red coat on the same page for $75. Both of them go to town or to the country.

With furless coats, and furless suits, a touch of duke-ing-up with fur accessories is imperative. An inexpensive fur that's a pet of the season is civet-cat, or skunk with the white stripes it was born with. A hat and muff of either shouldn't spell catastrophe to your bank-account. Then there's leopard cat—sleek and smart. The hat and muff on page 61 won't set you back much more than $50. Hudson seal, with its flattering and equable disposition, is another idea.

Under either the blue or red coat, plan to have a little black suit, which you can wear now with your fur accessories. There's a jewel on page 81 of September 1 Vogue, with the heart-warming price of $19.95. It's one of those obliging jacket-dresses a pert, peplumed jacket over a dress that can stand alone. For tea-dancing, there's a dress on the same page—a two-timing dress of black rayon faille, over which you can tie, when you please, a full apron of velveteen.

And by all means have a jerkin this year. Jerkins have definitely come out of the woods and are even going dancing. We suggest the red crêpe one on page 92. You could wear it by day under your red coat (with the tea-dancing dress we just mentioned—minus the apron, of course), or by night with the dinner-dress. It's only $20.

For evening—one of the pink-and-black confections on page 102 and 103. Perhaps the dreamed-up pink-paneled black taffeta on page 103. Simply *yards* of skirt (*most* effective on the dance floor), and a mere $25.

PLAN 7—THE NOT-SO-YOUNG PLAN: Perhaps you're approaching your fifties and sixties, and you look at the new mode a little doubtfully. Straighter lines, narrower skirts, sheath-silhouettes—you eye them with suspicion.

But there's nothing to be timid about. Most of the narrow lines only give the *illusion* of narrowness; there's ample ease, ample walking room. Actually, the new lines are more considerate of the not-so-young than those schoolgirlish, whirly-twirly skirts of last season.

One of our pet contentions, however, is that fashion is not so much a matter of age as a matter of figure. Many women wear size 16 or 18 or 20, and find that these misses' sizes fit them beautifully. And if you tip the scales at little more than you did a decade or so ago, you can wear almost anything in the current mode.

The longer jackets are a happy device for you, sliding as they do well over the hips. For the same reason, you should welcome the new 32-inch fur coats. Soft fur hats are pure charmers for grey hair. And if you wore a pompadour long ago, why not assay one again—chances are you'll look just as pretty with it?

The covered-up evening mode is one you couldn't better for yourself. Long sleeves, highish necks, save for low V's in front, are the darlings of fashion, and not just camouflage.

Most of the plans which precede this would be as effective on you as on any one years your junior. But let us point out a few special oufits in this issue which you can make your own.

For a furless coat—to wear with fur accessories—the straightforward taupe coat on page 58. The colour is heaven-sent, the lines unfussy—side-buttoning makes it a waist-and-hip-minimizer. Under it, the smartest, the loveliest, would be a taupe dress to match. And with them, we would love you to have blue fox furs—blue fox is never so ravishing as on grey hair. The toque on page 58 avoids stodginess and flibbertigibbety with impartial charm.

If you have a Persian lamb, broadtail, or mink coat, and want a suit to wear under it—the long tunic-lines of the black suit on page 61 are ideal for your figure. And if your coat happens to be broadtail, why not acquire the handsome broadtail gloves on page 62.

The black dinner-dress with red-fringed tassel, on page 66 is effortless and serene—its slender lines will give you height. The pink lamé on page 102 is a flatterer—with its delicate colour, its draped top, its full-but-slim-looking skirt. For a more formal evening, we would suggest Molyneux's dream of a dinner-costume on page 80. Violet and plum colour (your shades), and never an ungraceful or broken line.

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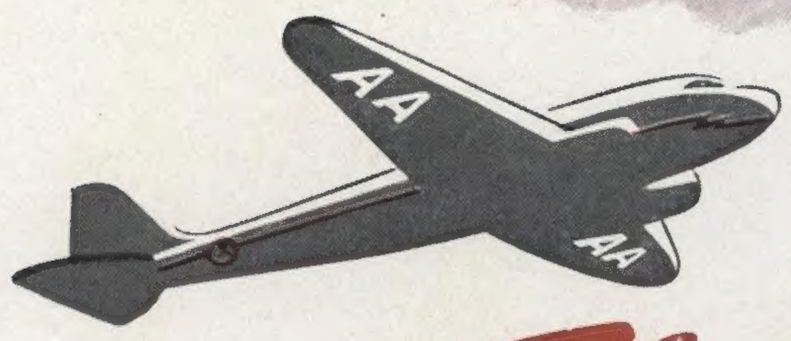

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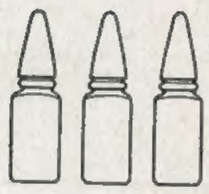

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